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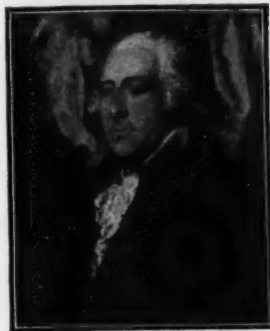
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What They Say

A PUBLIC SERVICE—

"I am well pleased with the independence shown
by the editor of THE ART DIGEST. You are rendering a
great service to the public, whose interest in art mat-
ters is increasing at a rapid rate."—Dr. Isaac Monroe
Cline, New Orleans, La.

"THE MOST HELPFUL"—

"THE ART DIGEST is the best, most helpful art mag-
azine published."—Mrs. J. B. Sherwood, Evanston, Ill.

INDISPENSABLE, INVALUABLE—

"THE ART DIGEST is well named 'The Indispensable
Art Magazine.' It has meant that to me, for its
breadth, its news, in fact all the general information
that an artist should be in touch with. It is invaluable
also for history of art students. I would not think of
being without it."—Mrs. L. MacD. Sleeth, Washington,
D.C.

TOO MODERN—

"I feel you cater too much to the 'modern' for the
good of all. We need to foster fine things. The other
side will live if worthy."—Winthrop Andrews,
Yonkers N.Y.

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that you act only as reporter. But it does seem as though there could be some better things put on the first page than this horrible rot. Even if it is something that someone equally minded has bought. Success to you and THE ART DIGEST."—*Elmer J. Read, Palmyra, N.Y.*

NOT ENOUGH OF IT—

"My only complaint against the magazine is that there is not enough of it. I am so greedy for it, I would like more of it and more often. It brings me close to things which I care about and which I otherwise would miss out on. I am anxious to see the good work go on stronger all the time and will assist as far as I am able."—*Edith W. Morrell, Gardiner, Me.*

PRaise FROM THE Coast—

"I enjoy your 'Digest,' and congratulate you on what you have accomplished in the short time of its duration. We, who are on the Pacific Coast especially, more than appreciate the news it gives us on account of our isolation from the center of art activities."—*Mildred McLouth, Curator, Berkeley Art Museum.*

WOULDN'T TRADE IT FOR A DOZEN—

"I wish to compliment you on your excellent magazine and would not trade it for any dozen other periodicals covering its subject, for it has become an indispensable part of my pleasures."—*Claude Yost, Dallas, Tex.*

ENJOYS THE VARIETY—

"My chief reason for devotion to THE ART DIGEST is the variety of forms of art described in its various departments, as I am as much interested in museums and old books as I am in painting, sculpture and applied arts."—*Mrs. Mertice M. C. Buck Knox, Kelvin, Ariz.*

COUNT THEM, MISS MUEHLHOFER!—

"I enjoy reading THE ART DIGEST very much but wish that you could give a little more space in your magazine to some of the good conservative paintings and less room to the bad modern ones, for we still have with us the two schools and I hope that we always will, for they are both very much needed."—*Miss Elizabeth Muhlhofer, Washington, D.C.*

NON-PARTISAN AND EDUCATIONAL—

"Your magazine is certainly full of up-to-date art news and your resolution to keep it non-partisan certainly makes the contents more educational and at the same time more democratic."—*Theodore M. Dillaway, Philadelphia, Pa.*

"FULFILLS ALL WANTS"—

"THE ART DIGEST is simply wonderful and fulfills all the wants of all sincere students of art. I simply could not exist without it."—*Chas. S. Ward, Santa Barbara, Cal.*

SUGGESTIONS FROM ROME—

"Since you ask for suggestions of how THE ART DIGEST could be more appealing, I beg you to cut out a lot of stupid illustrations of amateurish prize winners of the Carnegie and other foundations, that are so poor and insignificant that I often wonder why you even publish these competitors. In any case you are running your journal in your own splendid way and undoubtedly you have reasons, but I cannot help feeling that it would be more successful if it reproduced not the works of students, unless they have some special talent, but the work of real artists who are known and expressing now something valuable in the fundamental principles of what art really means. In any case I congratulate you and wish you well."—*Hendrik Andersen, Rome, Italy.*

ON HIGH SCHOOL LIST—

"I thoroughly approve the magazine. We have it on our list for high schools and junior high schools."—*Clara P. Reynolds, Seattle, Wash.*

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A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

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Volume IV

Mid-December, 1929

Number 6

A Hindu Nymph



Yakshi Figure. 100-50 B.C.

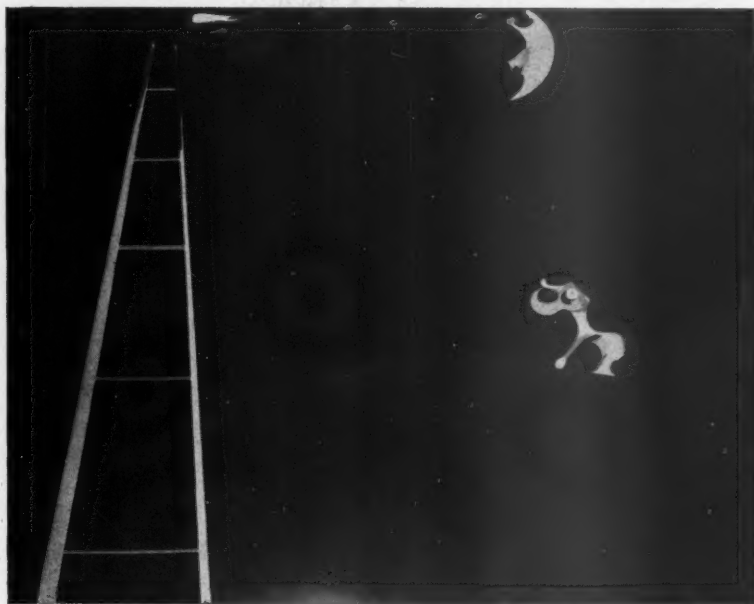
The Boston Museum of Fine Arts has acquired, by gift from Dr. Denman W. Ross, a female torso from Sanchi, whose Buddhist stupas are the oldest standing buildings in India. Carved in sandstone, it is nearly complete from the neck to the knees, and it is, in the opinion of Dr. Ananda Coomaraswamy, the most important example of Indian art in the collections. The torso is undoubtedly a part of one of the large Yakshi (wood nymph) figures which served as brackets to the lower architraves of the gateways of the great stupa at Sanchi. The Yakshis at the northern and eastern gateways are still *in situ*.

Dr. Coomaraswamy, who is curator of Indian art, writing in the museum's *Bulletin*, says: "The torso must have belonged to either the southern or the western gate. As the workmanship of the western gate is somewhat inferior to that of the others, while the quality of the torso is fully equal to that of the magnificent Yakshi of the east gate, it may perhaps be assumed that it belonged to the southern gate, which is regarded as the earliest of the four, datable about 100-75 B.C., the western gate being the latest, about 50-25 B.C."

"In costume, the figure conforms to the types usual in S'unga art, and in most respects to that of the other Sanchi Yakshis. Although apparently nude, she wears a thin muslin *dhoti*, fastened by a girdle knotted on the proper left; the folds of this garment passed between the legs and were tucked into the girdle at the back in the usual way,

[Continued on page 8]

Miro's Dog Barks While McBride Bites



"Dog Barking at the Moon," by Joan Miro.

When the Gallery of Living Art of New York University acquired a few months ago Joan Miro's "Dog Barking at the Moon," it was the first work of the surrealist school, of which Miro is the reputed leader, to come to America. Now it is understood that five others are in American collections. When Albert E. Gallatin, co-founder and co-director of the gallery (his associate being Henry McBride), made the purchase, THE ART DIGEST asked for a photograph, thinking its readers were entitled to a glance at the newcomer. Its request was refused. But the other day the Gallery of Living Art, agitated maybe by the success of the newly established Museum of Modern Art, right up in the heart of things at 680 Fifth Ave., brought its treasures from Washington Square to the Brummer Gallery, in Fifty-Seventh St., and there joined them with pictures lent by private collectors for a notable exhibition. There were photographs for the press, Mr. Brummer was obliging, and THE ART DIGEST got "Dog Barking at the Moon," which is, from a news standpoint, the feature of the show.

What is it, and why did Mr. Gallatin buy it? The one who wants to know had best stand in front of it. An impossible dog looks up idiotically at a sick moon set in a sky which has the purple depth of infinity. There is a ladder reaching upward toward a tiny patch of light in that terrible and depressing sky, and no one can tell whether the rift is receding and vanishing or coming forward and spreading. And somehow one feels very, very small in front of this ladder, which may lead to futility, in the presence of an idiot dog barking at he knows

not what. For, its proponents say, surrealist art is not pictorial but psychological.

Mr. Cortisoz of the *Herald Tribune* very frankly did not like the show, which included Matisse, Picasso and Modigliani, his pet aversions. The *Brooklyn Eagle* said that while the public had "caught up with Mr. Gallatin's taste in modern painting, which a few years ago was regarded as esoteric," he was still able to discover artists "who do not as yet belong to the best seller class." The *Post* thought the exhibition "old hat," because most of the artists had "passed far and away into fresh fields and pastures new." But here is what Henry McBride, America's wittiest critic, wrote in the *Sun* of the "Dog Barking at the Moon," and he didn't think THE ART DIGEST would take the dare and print all of it, just as he wrote it:

"This picture is pure symbolism. There is a recognizable dog in it, but it is a Caran d'Ache dog, stylized to a high degree, like the new wooden toy dogs with which fashionable parents beguile their Peter Arno children. The moon, too, is recognizable as a moon, though it is not quite like the moons we have been used to. And then there is a mighty ladder leading with bold, sure strokes straight up into the sky, but not quite reaching that queer moon. That is all there is to the picture. Nothing to grow alarmed about, would you think? Yet many modern art lovers flee when no man pursueth.

"People ask me what that ladder means, as though I were a practising psychologist. I tell them to consult Dr. Freud. And at the same time, personally, I don't agree in the least with Dr. Freud about ladders. I said

[Continued on page 10]

Triumph of a New Jersey Farm Family



"Emmet, George and Ella Marvin," by James Chapin.

They can have their museums of modern art in New York if they want, but the plain people, the voters, know what they like in art. In music they want the "Beautiful Blue Danube," the "Overture from William Tell" and "The Songs My Mother Taught Me," and every radio broadcasting station knows it. In painting they prefer pictures of familiar, honest and sentimental objects. At the Carnegie International they voted for James Chapin's "Emmet, George and Ella Marvin," depicting three representatives of that New Jersey farm family which has served this artist for models so many times. Connoisseurs like Chapins, too, but for qualities

the crowd at Pittsburgh did not and could not see.

If there had been two popular prizes Mr. Chapin would have gotten them both, for his "Ruby Green Singing" received the second largest number of votes. Then came "The Son" by Jean-Pierre Laurens, "In the Studio" by Howard Somerville, "Portrait of Dr. B." by Tamara de Lempicka, and "Portrait of Miss Helen Louine" by Malcolm Parcell. The prize last year went to Edmund C. Tarbell's "Margery and Little Edmund," in 1924 and 1925 to Malcolm Parcell, in 1926 to Leopold Seyffert, and in 1927 to Gari Melchers.

"Art Patrons"

Leo Katz, painter, delivered a lecture on "Modern Art and Modern Life" at Carnegie Institute. Penelope Redd quoted him in the *Sun Telegraph* on the subject of art patrons as follows:

"Modern art needs great patrons to nurture great artists. All we now have in the United States is art patrons for art dealers. A few intuitively great patrons have salvaged art from oblivion in the past. To me, perhaps the most vital patron of art was Hendrickje Stoffels, the Dutch peasant girl who cared for the impoverished Rembrandt during his final years, providing sustenance while he produced his finest work.

"Consider Pericles, with all the treasures of Egypt at his disposal. He would not import dead monuments. He elected to confer the opportunity of creating what we regard as the essence of Greek beauty on Phidias and his Athenian colleagues. Or there appears again a native artist sponsored by an imaginative, powerful compatriot in Lorenzo

di Medici advancing the young Michael Angelo.

"Recently a great patron was revealed in that unknown Mexican politician who seized upon Diego Rivera and set him loose to do mural paintings which have made articulate the Mexican peon, silent through centuries. The nearest approach that I have discovered to a true art patron in America is Alfred Stieglitz, who nurtured John Marin. At a great personal sacrifice, he insured a living for Marin that the painter might produce, unhampered.

"All of these artists, protected by sympathetic patrons, have painted pictures of their own time, free from extraneous influence."

Pushman's Picture Wins

The William V. Kelly prize of \$500 for the most popular work at the Grand Central Art Galleries' annual exhibition by members was awarded to Hovsep Pushman's "When Evening Comes." The people's taste evidently coincided with the jury's, for Mr. Pushman's picture also won the Howard Heinz \$500 prize for still life at the show.

Art at Any Angle

The National Academy of Design's publicity stunt this year (the hanging sideways of Edwin W. Dickinson's "The Fossil Hunters") seems to have "clicked" not only in America but also in Europe. Various English citizens in "letters to the editor" have voiced their opinions, mostly unfavorable to any way except the right way. Two of the letters, written to the *London Times*, add a couple of American recruits to the "Art at Any Angle" club.

Sir Wilfred T. Grenfell of Labrador has this to say: "Though I am no apologist for the extremes of modern art, and we in the North have little room for conventions, I hope the following incident will be of some comfort to the protagonists. In a book called 'Northern Neighbours' that was published in America and then in England some ten years ago the publishers thought it would be well to insert a photograph of the Grand Falls of Labrador—one of the finest pieces of natural scenery in the whole world—so we sent them a copy of the falls in winter. This book has run through several editions and must have surely fallen into the hands of some artistic critics able to judge which way up a picture conveys the best impression. Yet, though still the photograph is inserted upside down, no one appears ever to have discovered the fact; and when yesterday I showed it to the literary agent and critic who was responsible for its publication, he admitted not only that he had never discovered the fact, but preferred it as it is published."

"May I supplement Sir Wilfred's letter," writes Charles A. Selden, "with a note on the reversing of the universe by the New York Central Railroad? When that company built its present Grand Central station at 42nd St., New York, the proprietors and their architect agreed that it would be decoratively symbolic of travel to paint the ceiling of the great hall leading to the train sheds as a sky, that is blue with all the planets and constellations. This was done, and all the comment for several years thereafter was favorable. Then Mr. Harold Phelps Stokes, an amateur astronomer and wide traveller, still old-fashioned enough to know his points of compass, became bewildered under that ceiling. He was on his way east to New Haven to yell for Yale about something, but if he had taken his bearing from the New York Central stars he would have gone west and landed in Princeton. He investigated, and the railroad people and the architect admitted that east was west and west was east on their ceiling, but that nobody had ever discovered it before. The workmen who did the painting had made the mistake of looking down upon their sky pattern as they reproduced it instead of holding it above their heads and looking up at it."

Varied Art at Toronto

The Art Gallery of Toronto during December is displaying diversified art. A collection of 50 Dutch and Flemish XVIIth century paintings belonging to the National Loan Collections Trust, founded in England in 1917 by William Harvey, is being shown, together with a smaller group of paintings by French modernists. Another exhibition consists of paintings by Frank Armstrong and etchings by Caroline Armstrong.

Salon d'Automme

Russell Barnes, writing in the *Detroit News*, compared the opening day of the 1929 Salon d'Automme, being held in the Grand Palais, Paris, until Jan. 1, to a bargain day in a department store with a little art mixed in.

"Everybody who ranks in the worlds of high society, literature, art and journalism," he writes, "endeavors to put in an appearance to show that he is interested in art—one must be in France or be considered a barbarian. Those people attempting to make a splash in the Paris puddle couldn't be kept away. The result is a crush of richly-dressed Philistines and untidy Bohemians, jammed into the long galleries of the Grand Palais. Nearly everybody comes to be seen rather than to see."

"The average quality of the work exhibited is undoubtedly higher because the Autumn Salon jury hardened its collective heart and threw out a lot of the trash which in past years has found its way onto the walls of all the salons. This year the Autumn Salon contains a total of 2,327 works, as compared with 2,790 a year ago. That is a reduction of only approximately 500, but it serves to raise the general average of the show."

"There is also evidence that French painting, at least, is working out of that hectic period following the turn of the century, in which the art world saw the birth in rapid succession of cubism, futurism, expressionism, surrealism, and a number of other 'isms.'"

"Because it was asserted that the tendency in French painting seems to be away from the freak and extreme, it must not be assumed that the movement is back toward academic practice. Rather it is in the direction of a synthesis of the well-tried principles of the old masters, evolved from centuries of research, with the real discoveries in color and composition made by such experimenters and artists as Monet, Cezanne, Picasso, Matisse, Lhote and others. A new period of art seems to be opening."

"The unusual number of paintings," wrote John Xceron in the *Boston Transcript*, "are highly successful from a modernistic point of view, and their decorative quality is satisfactory, although they are vague and superficial in plastic expression. Except Bonnard's two excellent paintings of refined and poetic charm, and Van Dongen's annual contribution—which this year is 'The Lady with the Green Eyes'—and a few others, not one of the celebrated painters of the day are represented. There are no new artists of startling interest this year and very few sensational pictures."

"The surrealists and expressionists, always the attraction of the Salon, have deserted the Grand Palais and are now assembled in the new Salon 'des Vrais Independants' and 'des Surindependants.' Even the sculpture section suffers from the abstention of some of the great modern sculptors."

"Big canvases called 'salon pictures,' as in the old days, are unusually numerous at the Salon this year. There are about forty Americans exhibiting, whose work shows a tendency to portraiture and French landscapes."

The Correct Address

The address of the new Lucy Lamar Galleries, in New York, was erroneously given in the last number of *THE ART DIGEST*. It is 38 East 57th St.

Sterne's New England Monument Unveiled



"The Settlers of New England," by Maurice Sterne.

Maurice Sterne's most important sculptural work, his monument to "The Early Settlers of New England," was unveiled on Dec. 6 in Elm Park, Worcester, Mass. It is the work of two and a half years, at the sculptor's studio in Italy, the commission having been awarded in 1927 after a competition in which ten sculptors took part. It was erected through the Roger Kennedy Fund, at a cost of \$100,000.

The monument, 30 feet high, is a combination of bronze and Italian trani stone, and its dominating feature is a bronze group of two

figures, 13 feet high, a man and a woman. These figures, the model for which was reproduced several months ago in *THE ART DIGEST*, symbolize the spirit of co-operation of early New England, for the woman shares the burden of the plough.

Around the base of the monument, in deep-cut niches, are sixteen scenes with twenty-four figures, depicting different phases of the settlers' lives, such as house building, boat building, harrowing, harvesting, spinning, dairying, fishing and the schooling of children.

Pessimism

John Whorf, successful young Boston artist, was interviewed by Alice Lawton, critic of the *Post*, during his recent exhibition at Grace Horne's.

"My belief is that painting is dead," he is quoted as saying. "Dead as a door nail and will never happen again. . . . This is not an age of individualists, and when individualism goes, mediocrity sets in. Are there any Raphaels, Van Dycks, Titians, Rembrandts, Velasquez today? No. We are all alike. We dress alike. We act alike. We are products of a mass movement and so is our art."

"Perhaps I should not say that art is dead. It probably exists somewhere in a quiescent, dormant state, but the great technicians have gone with Titian and Velasquez and the rest, and all the conjuring tricks of the dealers, the press or any other power will never bring them back. The painters of today are mediocre, without exception, in my opinion, but, as I said, that is the result of the age we live in. Art held a more or less inviolate position in the days of the Medici, when it existed for pleasure. Now we dissipate our pleasure among movies, concerts, athletic sports, horse-races, etc., and the happiness once found in a few things is scattered among many."

"To be a great artist one must be a great fanatic. Most of us today think too much and feel too little. The impetus that gave art the Parthenon and the Gothic cathedral, the spirit that made them, is gone. We need a spirit like that of Peter the Hermit for great art or great religion—anything that is very important to the life of the people. But when the day of great bigoted enthusiasms, so to speak, has departed, great purposes are become scattered and the strong spirit that could produce an El Greco is lacking. . . ."

"Some of our present-day painting will live, of course, because it reflects the spirit, tells the story, of the age we live in. But this is not an artistic, but rather a purely mechanistic age. Modern art is mechanical. We see with a mechanistic eye and feel with a mechanistic mind. You find the term 'structure' one of the clarion cries of modern paintings. Contrary to popular opinion this modern art originated not in France but in Germany, and the Germans are the direct inheritors of the Roman mechanistic spirit."

Asked why he went on painting, Mr. Whorf replied: "I paint because I love to, but I have nothing to say, no message to disseminate through my work, nothing but the love of it, and it is both my livelihood and my joy."

America Now Has Five Luca della Robbias

There are now five (six?) authentic works by Luca della Robbia (1400-1482) in the United States. Two of them have been acquired recently by American museums—a "Madonna and Child" which has come into the possession of the Detroit Institute of Arts, and which is reproduced on the cover of this number of THE ART DIGEST, and another of the same subject belonging to the Albright Art Gallery of Buffalo, which is reproduced on this page. Three, already well known, belong to the Altman collection in the Metropolitan Museum of Art, the Bliss collection, and Mrs. Shaw's collection. A sixth, if it be a Luca della Robbia, was recently given by the Belgian king to the Cathedral of St. John the Divine in New York; experts have yet to determine whether it is by the master's own hand or not, and the church probably will refrain from looking a gift horse too closely in the mouth.

This does not mean that della Robbias are scarce in America. There are more than 1,000 of them, but the family was a big one and its workshop was prolific. The founder and unquestioned master of the *fabrique* was Luca, and he trained his nephew, Andrea (1435-1525), who expanded the production of enamelled reliefs and extended their use to friezes, lavatories, fountains and large retables. Andrea was assisted by five of his seven sons. Genuine works by Luca are supreme prizes in the art world because of their rarity and their beauty, but Andrea likewise produced immortal art, and some of the studio pieces—just plain "della Robbias"—rank high.

In Florence, at the Bargello, the Accademia and the Museo del Duomo, one is entranced with della Robbia reliefs. The Victoria and Albert Museum in London contains the finest collection out of Italy, while the Louvre, the Cluny and the Berlin museums



"Madonna and Child," by Luca della Robbia. Owned by Albright Art Gallery.

have representative collections. But the greater part of the output of the Florentine shop remains in the churches and other buildings of Florence, Fiesole, Arezzo, Volterra and other Italian cities.

The Detroit "Madonna and Child" (on the cover) is from the Dr. Edouard Simon collection of Berlin, and it was exhibited at the Kaiser Friedrich Museum in 1914, when Dr. Bode declared it to be "the most beautiful" of the master's Madonnas. The figures are white upon a blue ground, the hair and nimbi are golden, the designs upon the hems of the garments rich gold, and the eyes blue. Experts say it was executed between 1450 and 1460.

A Hindu Nymph

[Concluded from page 5]

as can be clearly seen at the back; it is understood to be so thin and transparent as only to be visible when thus folded together. . . .

"The figure is almost fully developed in the round, but primitive frontality is preserved to a certain extent, inasmuch as the forms, so voluptuously full in front, are considerably flattened at the back. Apart from this dorsal flattening, the treatment is entirely sculptural and plastic, and though simplified, is not idealized or deliberately spiritualized. . . .

"It remains to speak somewhat more explicitly of the theme represented by this Yakṣī torso. In ancient India, Yakṣas and Yakṣīs, like other personal divinities, have usually been human beings and will again be born as human beings, but as a class possessing the condition of *yakṣattva*, Yakṣahood, are local tutelary deities, nature spirits, and guardian angels (*ārakkha devatā*). Tree-dwelling Yakṣīs, or dryads, in particular have much to do with human fertility, receiving offerings in this connection from passing wedding processions; a passage in the *Mahābhārata* speaks of 'goddesses born in trees, to be worshipped by those desiring children.'"

THE ART DIGEST's New York office will gladly help you locate a particular painting or sculpture. Address: THE ART DIGEST, 9 East 50th St.

Arizona's Show

Honors at the fifteenth annual Arizona exhibition, held under the auspices of the Woman's Club of Phoenix, were divided among the artists of California, Arizona and New Mexico. The show, which included some 400 examples in various media, was grouped in two sections, one open to all artists and the other to Arizona artists only. Miss Annie Archer of Tucson, A. B. Titus of San Diego and Frederick Clay Bartlett of Chicago served as the jury. The awards:

Open group: Landscape—first, J. Charles Berninghaus for a New Mexican subject; second, Jack deC. Leonard for a "Foggy Morning"; honorable mention, Phillips Lewis for "After the Storm." Figure subjects—first, Edna Unsworth for portrait of a Japanese woman; second, William S. McCall, "Head of a Negro." Still life—first, Gordon Carter, "Cocks and Bottles"; second, Barse Miller, "Water Lily Design"; honorable mention, Nell Walker Warner, "The Painted Shawl." Water color—Mildard Sheets, "Tropic Shower." Prints—first, Dorothea Cooke, "Gossips" (etching); second, Paul Landacre, "Downpour" (woodcut).

Arizona group: Oils—Will Colby and Mary Russell Farrell. Still life—Mrs. A. R. Etzweiler and Emma Owen Barton. Water color—Beth M. Blake and Homer Lee. Prints—Marylka Modjeska. Sculpture—Edna Scofield Halseth.

West vs. East

More fuel is added to the Western flare-up against discrimination in the East against Pacific Coast painters by Jennie Vennstrom Cannon of Berkeley, Cal., who analyzes for THE ART DIGEST the situation to which attention was called by critical protest against the almost complete absence of paintings from this section at the 1929 Carnegie International.

"On my last trip to New York and Boston," she writes, "I made a circuitous route, visiting and studying the oil collections of 22 of our art museums and 52 one-man shows and catching seven annuals across the country. I was surprised to find among the latter little creative work, till I reached Los Angeles and San Francisco—the latter showing the more. I naturally wondered, 'Is no creative work produced elsewhere in the United States, or do the juries weed it out?'"

"Most Western artists feel that when a tree, a woman and a brook have been painted 999 times in the same way in, let us say, 60 years, it is time we got a new start on things. This explains why our San Francisco annuals seem 'crazy' to the well-behaved Easterner. After seeing the Grand Central Galleries collection and the work from New Mexico, in our Legion of Honor, and more recently the collection of American sculpture which has a very small percentage of original work, we realize that art throughout this country remains still unbelievably standardized. The recent awards of the National Academy support this contention. How can a country as new as ours be so tame? Do not all these exhibits show Eastern juries want clean-labored, artificial, melodramatic, photographic work?"

"The best artists in the West are not producing this kind of work. Much that is done is creative—it springs from the artist's inner nature. From the exhibits we have seen we know that the Eastern juries do not care for creative work. Will the Carnegie Institute have the courage to so compose its juries that the creative work will be favored? Then, and not till then, will it be worth while to express pictures East."

"However, take the country as a whole, East or West, American art is light. It lacks depth. We need to feel, to think, to suffer. If it is beneficial for Western painters to study in New York and Europe, it would be equally beneficial for Eastern painters to study in San Francisco and China. It would retard standardization. This new country standardizes everything, even art. We shall take a brace when there are not so many dead people above ground. Standardization facilitates speed, and speed is America's god. Art must be speedily produced—never mind how light and vacant! It would be amusing if it were not pathetic and tragic."

Modern Gallery for Boston

With the opening of the Pancoast Gallery, 154 Newbury St., Boston at last has a gallery specializing in modern American art. Mrs. Pancoast is the wife of Morris Hall Pancoast, Philadelphia artist, and has for many years been associated with the selling end of exhibitions in that city. Her opening show included work by Leon Kroll, John Sloan, Rockwell Kent and Tod Lindenmuth.

Feminism and Art

Since the beginning of time new ideas have had to meet the antagonism of the old women of both sexes.—Le Baron Cooke.

Dallas Acquires a Max Bohm Masterpiece



"Crossing the Bar," by Max Bohm.

One of the master works of the late Max Bohm, the heroic-sized and richly colored "Crossing the Bar," has been acquired by the Dallas Art Association from Louis Bliss Gillet, representing the Milch and Macbeth galleries of New York. The purchase was made at the Texas State Exposition, out of the Munger Memorial Fund, established a

few years ago by Mrs. S. I. Munger. Breadth and spirit characterize the painting. An old skipper pilots his skiff across the bar, before the wind and a high sea which breaks astern. In the bottom of the boat crouches a small boy, his face lighted with the joy of the moment. On the skipper's face is a look of intense concentration on his sinewy task and a smile forecasting its successful end.

Boston Moderns

The New England Society of Contemporary Art has been formed with the general purpose of familiarizing Boston and New England with modern art. Aside from the exhibitions of the Harvard Society of Contemporary Art, those at the Pancoast Gallery and the Boston Society of Independent Artists, the latter held only once a year, practically no opportunity exists for Boston to see modern examples. The first Boston show will be held at the Art Club, Dec. 23 to

Jan. 15. At present the Society has no permanent home.

Charles Hopkinson is president and Walter H. Kilham, secretary and treasurer. The board of governors: Samuel A. Biggin, Carl G. Cutler, Andrew D. Fuller, Herbert H. Patrick and Charles H. Pepper. Advisory board; Frederick G. Bartlett, Robert Treat Paine, 2nd, Paul J. Sachs, Theophile Schneider, Mrs. J. Montgomery Sears and John T. Spaulding.

American Print Makers

The third annual exhibition of the American Print Makers is being held at the Downtown Gallery, New York, to continue until Dec. 31. The etchings, lithographs and woodcuts shown by this society are an annual demonstration of the newer tendencies in print making.

The artists exhibiting are: Alexander Brook, Glenn Coleman, Fiske Boyd, Stuart Davis, Max Kuenne, Adolf Dehn, Mabel Dwight, Wanda Gag, Stefan Hirsch, Samuel Halpert, Alexander Kruse, Charles Locke, Louis Lozowick, Reginald Marsh, Richard Reisman, Philip Riesman, Boardman Robinson, Rockwell Kent, Harry Sternberg, A. Walkowitz, Marguerite Zorach.

A Brush Retrospective

The retrospective exhibition of paintings by George DeForest Brush, originally scheduled at the Grand Central Galleries for December, will be held Jan. 7 to 18. This will be the first comprehensive one-man show that Mr. Brush has ever held, and will include almost all of his famous pictures. Many of these are being loaned by museums and private collectors.

Aurora Forever!

Aurora, Ill., apparently has defended her championship title as the most "art minded" city in the country. She has long had the honor to possess more paintings in proportion to her population than any other American community. Now her residents have bought \$25,000 more works by contemporary artists from the annual exhibition which is provided by the Grand Central Art Galleries of New York.

Among the pictures acquired were "White Valley," by Carl Lawless; "New York Library" and "Washington's Birthday," by Guy Wiggins, and works by Frederick J. A. Waugh, Ernest Albert, Lillian Genth, George Wharton Edwards, Wilson Irvine, David Tauszky, Walter Ufer, Chauncey F. Ryder and W. Elmer Schofield.

A 1,200-Dipped Batik

An added feature of Theodore J. Morgan's exhibition of paintings (until Dec. 30) at the Woman's National Democratic Club, Washington, is an intricate batik, "Durbar Pageant," measuring seven by nine feet and said to be one of the largest, if not the largest, in the world. It was made by Mr. and Mrs. Morgan, required 1,200 dippings and incorporates the entire series of colors.

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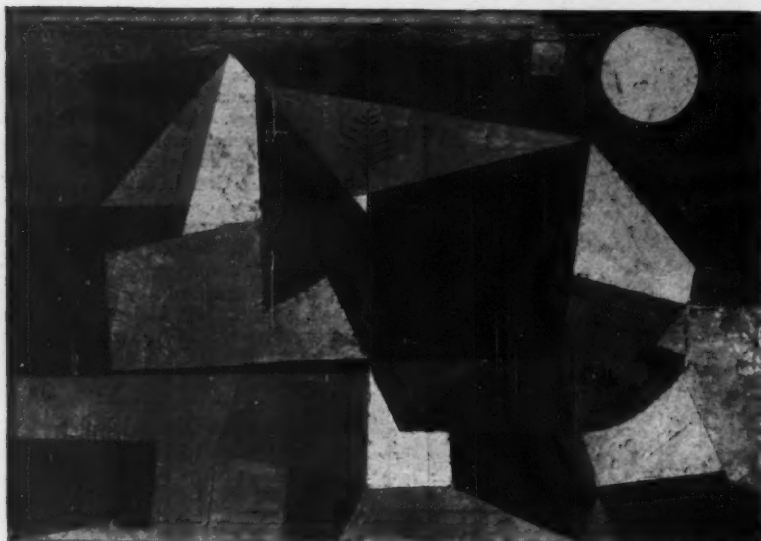
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Germany's Own Estimate of 'The Blue Four'



"Bright Mountain Landscape," by Paul Klee.

For many months the exhibition of "The Blue Four"—Klee, Feininger, Jawlenski and Kandinsky, who are all "professors" in the art schools of Germany—has toured the United States. The Pacific Coast, with its trend toward modernism, gave especial heed to the abstract paintings of the group, and western critics had much to say. It is interesting, therefore, to survey critical opinion in Berlin, where Paul Klee recently held a "one man" show at Flechtheim's and where the "four" have just held an exhibition at Möller's.

In describing his visit to Klee's exhibition, J. Meier-Graefe in the *Berliner Tageblatt* wrote: "After a while I had guessed half of the 150 pictures, Hans only 30 and Babushka 6. Klee will soon be 50, and while we shrivel up with age, he preserves what we had when we were little. It is absurd to compare him to Picasso; he doesn't dream about theories. . . . What worse can happen to a fun-maker than to be taken seriously?"

But others either took Klee seriously or expressed themselves more earnestly than Meier-Graefe happened to. Commenting, not on this exhibit, which, by the way, will be shown in New York in January at the New Art Circle of J. B. Neumann, but on Klee's share of the exhibition of "The Blue Four" at Möller's, Max Osborn, in the *Vossische Zeitung*, said: "One once more goes through these pictures, charmed, freed in mind and spirit for a happy hour, led on by an elegant enchantment." The name of "The Blue Four," is derived from an art periodical, *The Blue Knight*, published in Munich about twenty years ago. Of the four, whose ages run from 50 to 60, Osborn remarks: "In their pictorial imagination there is at work that mixture of gushing vitality, intense longing and eagerness to investigate that we

call life." The bond among "The Blue Four" is given by a writer in *Tempo* as "the dissolution of painting in the spiritual." While Kandinsky and Jawlenski lose themselves too far in a pictorial mysticism, Feininger, firmly bound to the objective, finds an interesting and significant form for his visions." Emphasis is thrown on the last-named artist also by Anton Mayer in the *Acht-Uhr-Abendblatt*: "All these artists are outspoken individualities, but only one of them reveals continuous progress: Feininger," whose landscapes "show a vigorous formation, and whose seascapes present an extraordinary largeness, over which

Dog and Moon

[Concluded from page 5]

this was 'pure' symbolism, and it is; and by 'pure' I do not mean 'exact.' The ladder may mean one thing to you and another thing to me and I think that we should be thankful that we get different things out of it and not make a quarrel over such a thing. Yet I met in one of the other galleries Peyton Boswell, who edits the magazine of 'Pure Digestion,' and he showed me furtively in the shadow of his overcoat pocket, a photograph of the 'Dog Barking at the Moon' and implied that he intended using it in his publication. Evidently the picture is to enjoy a success de scandale."

Some of THE ART DIGEST's conservative friends reproach it with favoring modernism. But here is McBride, America's foremost and wittiest proponent of the new, scorning and scoffing and almost accusing the magazine of being an "art tabloid." It's a hard life!

But at any rate THE ART DIGEST knows why the Gallery of Living Art refused to send it a Miro photograph. The institution declines to encourage low-brow journalism.

the sky's color-chart spreads in beauty."

Returning to Klee's exhibition at Flechtheim's, the reaction of the Berlin correspondent of the *New York Herald* in Paris was: "Some of the pictures consist of irregular patches or bars of color, others of delicately tinted outlines suggestive of a child's drawing; if one looks at the paintings unhampered either by a catalogue or by a desire to know what they represent, one gains much enjoyment from the strangely restful line-schemes—sometimes not painted but drawn through the three-dimensional pigment—and from the color arrangements, sometimes gay, sometimes softly rich, sometimes delicately peaceful."

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Zurbaran's "Jerome"



"St. Jerome," by Zurbaran.

Because of the Spanish tradition behind the city, San Diego's Fine Arts Gallery leans toward Spanish art, and there is something appropriate in its latest purchase, a large sized (73 by 40 inches) "St. Jerome" by Francisco de Zurbaran, acquired from the Kleinberger Galleries of New York. The picture, which is highly representative of the master, formerly belonged to King Louis Philippe of France. It was shown at the Louvre until 1853. When the monarch's collection was sold it passed into the hands of Lord Heystesbury, in London.

San Diego's picture represents St. Jerome as an old man, with long white hair and beard, attired in the ivory-white and rose-red garments of his order. In his left hand he holds a book; with the other he points toward the heavens in which appears a horn symbolic of heavenly inspiration. In a grotto on a rocky slope kneels a smaller version of the monk, the St. Jerome of the Wilderness. A lion, the saint's symbol, is in the foreground.

Pasadena's California Annual

The Pasadena Art Institute announces its third annual exhibition of oils, Jan. 5 to 31, open to all artists residing in California. The following prizes will be awarded: Harold A. Streater Memorial prize of \$500; second prize, \$300, donated by Mrs. H. A. Everett; third prize, \$150. The closing date is Dec. 26 and pictures are to be sent in care of the Orth Van & Storage Co., 236 W. Colorado St., Pasadena.

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25 Works Sold at Carnegie International

The Carnegie Twenty-Eighth International Exhibition closed on Dec. 8 with a total attendance of 132,544, and total sales of twenty-five paintings, with negotiations pending for the disposal of four or five more before the pictures leave Pittsburgh. A list will be given out when these additional transactions have been resolved.

All of the European paintings will go to Baltimore where they will be shown at the art museum from Jan. 6 to Feb. 17, and to St. Louis to be exhibited at the City Art Museum from March 10 to April 21.

The attendance was the second largest in the history of Carnegie Institute, being 15,000 more than last year and about 1,000 less than the largest attendance.

The Institute announced that it had bought for its permanent collection "Girl with Ships" by Karl Sterrer (born 1855) of Austria, who is the professor of painting in the Vienna Academy. The purchase was made through the Patrons Art Fund, organized in 1922 with 19 members, each pledged to give \$1,000 a year for a period of ten years.



"Girl with Ships," by Karl Sterrer.

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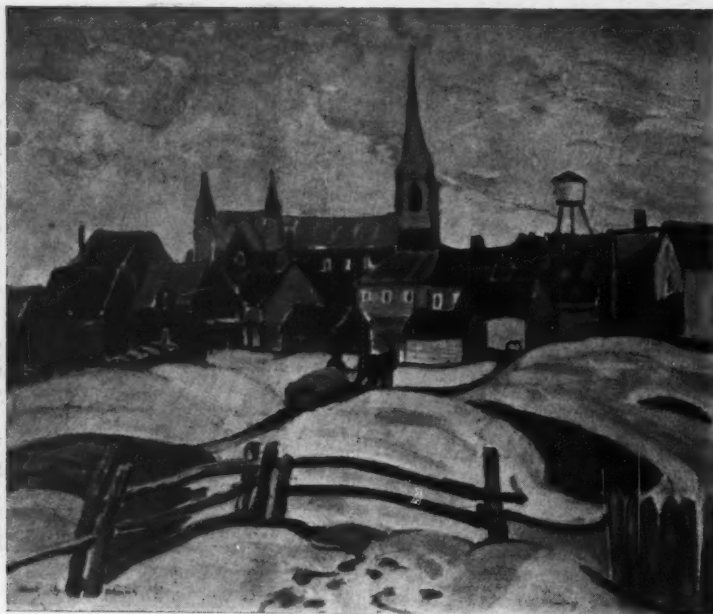
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Royal Canadian Academy Holds 51st Show



"Charny, Quebec," by Albert Robinson.

The 51st exhibition of the Royal Canadian Academy opened in Montreal on Nov. 21. "As usual," writes A. Y. J. to *THE ART DIGEST*, "there is more or less of a clash of modern and academic painting, the modern phase not meaning cubism or expressionism, but anything that does not look exactly like the thing that it is supposed to represent."

"Montreal is bulging with art. There are probably more pictures by the Maris brothers, Weissenbruch, Israels, Mesdag, de Bock and Blommers than in any city in America. There does not seem to be a Gauguin or a Van Gogh or a Seurat, Picasso or Matisse. There are a couple of minor Cézannes and perhaps half a dozen examples of the French Impressionists, mostly in the Van Horne collection. This probably accounts for the critics' preference for all that is described as 'sound and sane' in painting."

"The outstanding canvases in the Royal Canadian Academy's annual are a nude 'Sleeping Woman' by R. S. Hewton, a solidly painted and well composed canvas; 'At The Theatre' by Prudence Heward, and 'Paul Trapper' by Edwin Holgate, which are quite distinguished works; Maurice Cullen's 'Saguenay River,' a snow painting, showing this artist's fine feeling for silvery light; Quebec village scenes by A. H. Robinson, as ever delightful in color and gay spirit; Arthur Lismer's 'Cathedral Mountain,' a bold, loosely painted but solidly constructed pile up of planes; 'Portrait of Winkie' by Lilius Torrance Newton, a happily painted little canvas; a 'Portrait of the Artist's Daughter' by Ernest Fosbery, and paintings by M. May, Frank Hennessy and Mabel Lockerby."

A Scare

The art world will not soon forget its greatest scare, which happily ended with the news that the steamship *Leonardo Da Vinci* had successfully weathered the gales she encountered on her voyage to London with more than 350 old masters valued at \$700,000,000, Italy's contribution to the great exhibition of Italian art to be held at Burlington House during January and February under the sponsorship of the Royal Academy. Il Duce, in view of the danger involved this time, will probably never again risk Italy's art treasures on a journey abroad.

The Italian masterpieces loaned from American galleries and private collections have been enumerated by A. A. Longden, secretary general of the exhibition, for the *New York Times*. Yale University is lending from the Jarves collection Neroccio's "Annunciation," Daddi's "Vision of St. Dominick" and Pollaiuolo's "Hercules." A work of Mantegna, the name not given, will be lent by Joseph E. Widener, and Botticelli's "Predella" also is coming from Philadelphia.

There will be Ghirlandio's "Portrait of a Lady" from the Morgan Library; Mantegna's "Adoration of the Shepherds" and Bellini's "St. Jerome," lent by Clarence H. Mackay; Veneto's "Portrait of a Man" and Giotto's "Virgin and Child," lent by Henry Goldman.

The Detroit Art Institute is sending Crivelli's "Deposition of Christ," and Ralph Booth is lending Boltraffio's "Portrait of a Boy." A fragment of a work by Pesellino will be added from Worcester, Mass. Martin A. Ryerson is lending Giovanni di Paolo's six panels of "The Life of St. John the Baptist." Carl Hamilton is lending Veneziano's "Predella" and Maitland Griggs offers Sasseta's "Journey of Three Kings." Richard de Wolfe Brixey is lending Lorenzo di Credi's "Portrait of a Lady."

The National Gallery of Canada at Ottawa is sending Botticelli's "Christ Child and St. John," Cariani's "Portrait of a Man" and Tintoretto's "Servant."

Los Angeles Awards

At the California Art Club's 20th annual exhibition, held this year at the Los Angeles Museum, E. Roscoe Shrader won the Mrs. Keith Spaulding prize of \$200 for the best western landscape with "Grape Pickers of La Crescenta." The Evelyn Dalzell Hatfield gold medal and \$50 gift went to Barse Miller's painting of the circus, "The Elephants Now Go Round." Honorable mentions were awarded to Clarence K. Hinkle's "From the Attic Chest" and to a bronze sculptured head, "Portrait of Mr. B. H. S.," by Ida May Sharpless.

The jury of awards was composed of Burt Cressey, Dalzell Hatfield and Arthur Miller.

Prizes at Women's Show

Minnetta Good was awarded the Eloise Egan prize for the best group at the annual sketch exhibition of the National Association of Women Painters and Sculptors, 17 E. 62nd St., New York. The Association's medal for the best picture went to Margaret Webster's watercolor, "Cornwall." J. N. Niswonger won the Anna Hyatt Huntington prize for sculpture with "Deer." Honorable mentions went to Agnes Tait, Fausta Mengarini and C. Bachelor Nisbet.

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Robert Reid Dead

Robert Reid, brave old painter who was stricken with paralysis in 1927 but who afterwards trained his left hand to use the brush and kept at his work, lost his fight on Dec. 2, when he died at Clifton Springs Sanitarium, N.Y. But the paralysis, which he fought with his will, did not conquer him. He had pneumonia, then suffered a fall which broke his hip, and he died of shock. In his room stood his easel with an unfinished picture, beautifully composed and beautifully "laid in." A nurse had posed.

Mr. Reid was born at Stockbridge, Mass., 67 years ago. He was famed as a mural painter, and for his figures, which are owned by most American museums. He had served as instructor at the school of the Boston Museum, at the Art Students' League in New York, and at Colorado Springs. He won many awards at national exhibitions, and was a member of the National Institute of Arts and Letters, the Ten American Painters, and the Players, the Fencers, the Lambs and the Lotos clubs in New York.

Luis Graner Dead

Word has been received by Dr. Isaac Monroe Cline in New Orleans of the death in Spain of Luis Graner, who was well known in the United States, especially in New Or-

Finds Picture Themes on "Movie Lots"



"Grand Pré in the Movies," by Stanley Wood.

Stanley Wood, California water-colorist, whose work has been shown several times in the East, has found a new subject for his brush—the scenic sets made for the movies. Several pictures inspired by the cinema "lots" were included in an exhibition of his work just held at the Berkeley Art Museum. The artist also has followed circus caravans for "local color." The fact that crowds appeal to him and also lonesome and remote places, gives variety to the subject matter

of his art. The picture herewith reproduced, "Grand Pré in the Movies," has to do, of course, with the "set" built for the filming of Longfellow's "Evangeline."

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Modern Paintings

leans, where about 200 of his paintings are owned and where he resided from 1914 to 1922. He was a naturalized citizen of the United States and it was here that he passed the days of his best production, which consisted of portraits, landscapes and genre subjects. Simplicity, dignity and refined color marked his work.

Mr. Graner had a studio in New York at one time, and while there painted portraits of Mrs. Charles B. Alexander, Mrs. Theodore Roosevelt, Jr., and others.

Civil War Painter Dead

Xanthus Smith, painter of Civil War scenes which have been reproduced by the millions, is dead at the age of 91. Enlisting in 1861, Smith saw the war through, getting first hand material for many of his subsequent pictures. Notable works are: "Battle of Fort Fisher," belonging to the Pennsylvania Academy of Fine Arts; "Fight Between the Monitor and the Merrimac" and "The Sinking of the Alabama," property of the Union League of Philadelphia; and the "Close of Pickett's Charge at Gettysburg," in the John Wanamaker collection.

Helena W. Miller Dead

Helena W. Miller, New York painter and portraitist, died at the Tenth Street Studios on Dec. 3. She was a graduate of the schools of the National Academy of Design and the Art League and was a member of the National Association of Women Painters and Sculptors and of the Catherine Lorillard Wolfe Art Club.

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Two Sculptors



"Mme. Waroquier," by Despiau. Loaned by Frank Crowninshield.

The Fifty-Sixth Street Galleries announce for Dec. 16-28 exhibitions of works by two of the world's most famous living sculptors, Ivan Mestrovic and Charles Despiau. In addition, the current showing of Carl Milles' work will continue for another two weeks. Mestrovic is now in America and was present at the opening of his exhibition, which includes 20 pieces in bronze, wood and marble.

Despiau's 29 bronzes were loaned by Frank Crowninshield who was one of the first in America to appreciate and collect the now almost unobtainable work of the French sculptor. Since the Brummer exhibition in 1927, when Despiau was introduced to this country, no comprehensive showing of his work has been held. Despiau exhibits rarely outside of the salons. He works very slowly and prefers the simple life to confining work. Hunting and fishing fascinate him more than his art. His dream, he has said jestingly, is to have a job as a game warden.

Preferences

Why people go to art museums and what they like best when they get there, was any man's guess until Fiske Kimball, director of the Pennsylvania Museum of Art [or is it the "Philadelphia Museum?"] decided to make a scientific survey of the types and tastes of the million visitors it had last year. Attendants asked visitors in the galleries a number of questions. Of the answers, 1,000 taken at random, equally divided between women and men, were carefully analyzed and the percentages applied to the entire adult attendance in the museum. Extracts from a report of the survey follow:

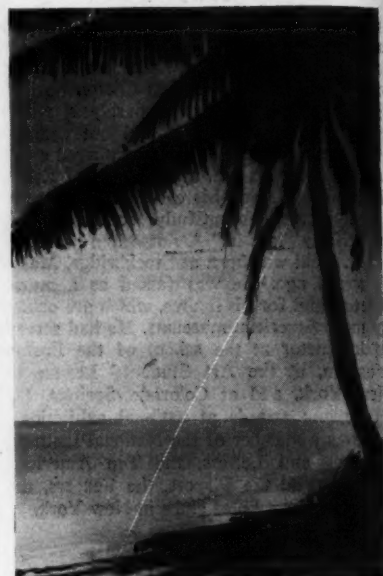
The historic period rooms scored heavily over all other attractions, being preferred by 441,000 visitors, both men and women. Paintings ran second, with a following of 325,000. Furniture was liked best by 81,000. The new building itself got principal attention from 27,000. In general it was shown that people like best that which they know most about. Their choices depend somewhat on their occupations. Housewives and women office workers voted heavily in favor of the period rooms, as did architects, realtors, and engineers. Artists, students, and teachers preferred the paintings.

Of those who liked paintings best, 24 per cent gave first place to English works. The rest were nearly equally divided between the Dutch, Flemish, French, Italian and American, with slight preferences in the order named.

The museum has a wide appeal to many different classes, including those who supposedly have no great interest in art. More than 25 per cent of the visitors were housewives, 25 per cent business men, other contingents being, in the order named, students, teachers, artists, professional men and women, and laborers. Nearly half came from points outside of Philadelphia, 56 per cent on the recommendation of friends and 28 per cent influenced by something they had read.

From the suggestions and criticisms the visitors were asked to make, the conclusion is drawn that the public desires more publicity about the museum, its exhibitions, its acquisitions and the significance and meaning of the various objects of art.

Hawaiian Themes



"Looking Seaward," by Frederic Soldwedel.

Frederic Soldwedel, decorator and proprietor of Kipps, Ltd., gets away from business and routine by painting water-colors. Perhaps deep in his heart is the desire to quit business and routine and paint forevermore. "Two seasons ago, this artist presented a handsome series of swan compositions," said the *Times*, "which the writer remembers vividly and with gratitude for a certain aristocratic fineness, combined with force and simplicity of execution. This season, at the Ferargil Gallery, he reports Hawaii, in a conspicuously different manner and in a totally new color scheme. The mark of unique versatility is upon both alike. . . . Mr. Soldwedel is a highly gifted artist and not in essence less original because so often his water-colors bring to mind the Japanese print."

Henry McBride in the *Sun*, witty as usual, refers to "the folders issued by the travel bureau," and asserts that Mr. Soldwedel immortalizes "most of the attractions that tourists find in the environs of Honolulu."

The Louvre's Porcelain Show

The Louvre is holding a retrospective exhibition of French porcelain from the late XVIIth century to 1914, commemorating the 150th anniversary of the discovery at Limoges of the famous hard porcelain clay.

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"The Supper Eternal," by F. Luis Mora.

"The Supper Eternal," a painting in F. Luis Mora's exhibition at the Fifty-Sixth Street Galleries, is exciting religious controversy. Two famous New York clergymen have disagreed about it. Dr. S. Parkes Cadman says it is in bad taste. Dr. William Norman Guthrie approves it. The painting rich in Mora color, depicts Christ dining with Moses, Buddha, Lao Tse, Confucius and Zoroaster. The artist in discussing the work spoke of civilization in the words of a painter, about the "form" and "pattern" preferred by each race in its religion. He said each believer should try to "understand why his brother is different. It is in this way that peace may be furthered among the peoples at home and in the world of peoples. This has been the thought, the desire, the message of all the great philosophers. Humanity has, in turn, misunderstood them all, and tried to force their teachings into varied

creed and ceremonial forms, so that out of the essence of each message it has made a complicated affair. It would have been well if they had not tried to force these forms upon those who had shaped theirs in other patterns."

Davies in Philadelphia

The Art Alliance, Philadelphia, is holding (until Dec. 23) a memorial exhibition of paintings and prints by Arthur B. Davies, comprehending his work from early beginnings to the group of water-colors produced in Italy during the years the artist was endeavoring to regain his health.

"Although the water-colors may be the result of actual outdoor impressions, the figure compositions are doubtless originations of the studio where the artist was alone with his thoughts and fancies," said the Philadelphia Public Ledger. "They are, as it were, his own day dreams and are often fragmentary, as dreams are fragmentary—the charm being all the greater for the mystery. . . . Davies' art, like all creative art, requires completion in the mind of its audience."

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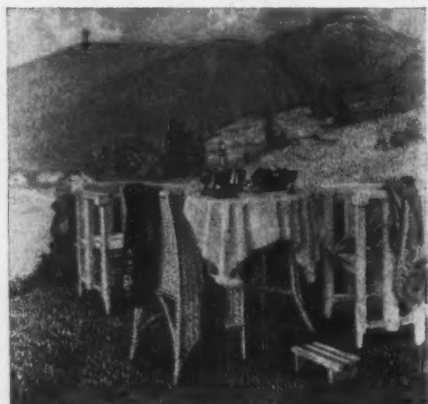
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New York Season

New York critics gave most space in the last fortnight to the retrospective exhibition of the work of the late Walter Shirlaw at the Brooklyn Museum. Perhaps they felt that an effort was being made to give this painter of the 70's and 80's a vogue such as now belongs to Thomas Eakins; for Katherine Dreier, founder of the Société Anonyme, which sponsors abstract art, and who was Shirlaw's pupil, organized the show. The critics, however, declined to help revive Shirlaw's reputation.

This painter, a native of Scotland who was brought to America while an infant, was, with Duveneck and Chase, one of the founders of the "Munich School" in America, and was an arch-rebel in his time. The Munich revivers of Hals and Velasquez were anathema to the National Academy in those days, and they became the leaders of the rebel Society of American Artists, whose first president was Shirlaw.

Henry McBride of the *Sun* was typical of all the critics when, after saying that "to the casual art student of today Shirlaw is just a name and hardly that," he declared: "The resurrection of a reputation that has been allowed to lapse subjects it to exceedingly stern scrutiny, and rightly so; for it is not the evasive and non-committal question of giving an artist a chance to achieve a career—which occurs during an artist's lifetime—but the vastly more serious problem of matching his finished work with that of the immortals. In this last mentioned company, I cannot as yet see a place for Walter Shirlaw. . . . The work has charm, it has feeling, it is never stilted—but it never rises into the sublime.

"Shirlaw was an indifferent draughtsman, a restricted colorist, an unobjectional but not forceful wielder of the brush, and his subject matter was reminiscent. He was cultured but his culture was obtained too exclusively in the galleries and not backed up by references to real life. So it came about that his nymphs seem like civil war versions of Hans Makart and his oval heads like limping quotations from Boucher and Watteau."

Royal Cortissoz of the *Herald Tribune* in explaining why Shirlaw could not rank with Duveneck and Chase said: "It was due to the persistence in him of the very tradition to which he owed so much, the very Munich training which had made him a brilliant brushman. He was brilliant in his handiwork, but he fell upon mannerism rather than upon style. . . . He had ardor and ability, but he lacked creative energy and originality."

New York critics disagreed on the merits of Boardman Robinson's series of murals symbolizing trade, executed in automobile paint for the Kauffmann store in Pittsburgh and shown at the Art Students' League.

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Royal Cortisoz in the *Herald Tribune* for once found himself championing something akin to modernism, and Henry McBride in the *Sun* disapproving of it.

Mr. Cortisoz said the murals placed Robinson "conspicuously in a great craft," and that their artistic value "rests upon a singular vitality and originality in what we may call his whole decorative hypothesis. He has scrapped the old conventions. There is not a trace of trite symbolism here nor is there a hint of that mode of composition, carried down from such masters as Raphael and Veronese, which depends upon an almost geometrical balancing of the factors in a design. Instead of that Mr. Robinson practises a kind of Giottoesque simplicity—without the smallest Italianizing of his scheme. He secures order, symmetry in his groups by the easiest naturalistic process in the world, blending the animation and truth of life with the exigencies of architectural decoration in a manner that is as spontaneous as it is monumental. He handles form and drapery in a broad, even massive way, and from

the force and purity of his reds, greens and blues you can see that he has approached his color problems from the same bold point of view. He draws, as always, with an enkindling force."

* * *

Edward Alden Jewell in the *Times* rejoiced that Robinson seemed to usher in a new era in murals, and exclaimed: "Enough of sterile symbols like Justice and Virtue and Truth! We need for this age, more solid fare." He likened Robinson to Orozco and Rivera of Mexico.

Mr. McBride regretted that Robinson had not remained a caricaturist, and said regretfully: "He could be if he wished the finest satirical commentator on American life." Concerning the murals: "They are lumbering and heavy. They have such academic virtues as being massively constructed but they do not appeal deeply to the mind, and they lack the lighter enticements completely."

* * *

Charles H. Davis is the best beloved American landscape painter. The exhibition of his canvases at the Macbeth Gallery set the critics to writing prose-poetry. Even Henry McBride called him "the best landscapist at present practising in the academic field." And Royal Cortisoz:

"How true to the spirit of our countryside are these sensitive impressions! The American pastoral has a tang all its own. About its picturesqueness there hangs the sweetness of absolute simplicity. Mr. Davis gets this into his pictures. A straggling stone fence, a gaunt barn against the trees, is invested by him with the very essence of the American scene. And over these things he lifts his luminous blue skies, richly tumbled with fleecy clouds. . . ."

All the critics pointed out that the new

pictures mark a step forward. The *Post* saw "a gain in freedom of handling, as well as a greater appreciation of structural soundness in the building of gently receding planes of earth masses. . . . There is a beautiful pattern of slow rhythms into which the elements of the picture are woven with even texture. The color is brilliant and finely modulated within the richness of vivid early greens, in weathered textures of stone walls and in the dazzling freshness of summer skies."

* * *

The Milch Galleries' exhibition of paintings by Maurice Fromkes has Spain as a physical background, with portraiture playing the leading rôle. Outstanding is the group of portraits of men eminent in contemporary Spanish life. The poet, the surgeon, the novelist and the sculptor are represented in characteristic poses. The *Post*: "Mr. Fromkes has resided in Spain a long time. He does not have the tourist view of its pictorial qualities and surface characteristics. Rather he has penetrated to the real Spain, which evades the casual traveller completely. It is this Spain which greets the visitor to these galleries. The gravity and dignity of its people, the intensity and depth of its religious emotion and the austerity of its self-contained national life are all reflected in these paintings."

The *Herald Tribune*: "Mr. Fromkes' paintings are powerful and vivid, almost too vivid studies, interesting for the subjects and for the painter's skill. His color is decisive, vibrant. His stroke denotes facility that is not superficial, but that rests upon a true grasp of form. His work is capable and individualized."

* * *

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British art, ranging from Walter Sickert to Duncan Grant and including examples of Augustus John, Keith Baynes, Roger Fry, Mark Gertler, Wilson Steer and Sir William Orpen. "In this exhibition as in the one at Brummer's," says the *Times*, "the excellent hanging is responsible for a considerable share of the effect, which has, however, no 'gallery look,' the pictures hanging as if at home in an English interior, surrounded by the color and tone of such an interior. As usual, we leave a collection of English paintings with the conviction that in no other nation has the contribution of color as against colors been quite so successful."

Henry McBride of the *Sun* takes exception to Angus Davidson's statement in the catalogue that the paintings are all "modern." "Modernity," he writes, "is not a term that Americans would apply to any of these men. We know, of course, that Roger Fry and Duncan Grant, who are of the group, did flirt for a while with the advanced methods that are practised in France, but returned into an appreciable relationship with the native tradition after they had sobered up; and retaining after this dalliance possibly an increased zest for being British."

At the Hackett Galleries, Leopold Seyffert is holding (until Dec. 28) an exhibition of portraits—his first one-man show. Included are paintings of Dean Frederick Keppel, Fritz Kreisler, Leopold Stokowsky and Secretary Mellon. The *Brooklyn Eagle*: "Seyffert's portraits are invariably arresting, due to photographic vision and an amazing technical equipment enabling him to set down what he sees without an apparent struggle. . . ." Mr. Seyffert is one of the few American portrait painters who has the English portrait painter's infallible facility for

Rebuilding?

The late J. P. Morgan spent many years of his life building as a monument to himself a great art collection. It was worth scores of millions of dollars. When he died without leaving it to the public his son, J. Pierpont Morgan, tore that monument down and sold the pieces. The art world was astounded.

Now the son has bought, for a sum estimated at \$100,000, Tintoretto's 'Apollo and Marsyas,' from Agnew's. It is his first art purchase. The art world wonders if the head of the great banking house intends to rebuild his father's monument.

* * *

Another piece of news is that Julius H. Haass of Detroit has purchased a portrait of a girl by Frans Hals from Paul Bottenweiser.

Esther Groome's Death

Esther M. Groome, Philadelphia artist, died on Nov. 28. For many years she was head of the art department of the State Normal School at West Chester, and she was a pioneer in arranging exhibitions of a high average in the smaller towns. She was a member of the Fellowship of the Pennsylvania Academy of Fine Arts, the Philadelphia Art Alliance and the North Shore Art Association.

Will Live in America

John Petrina, American-trained painter, has returned to this country to live, after spending seven years abroad. He believes younger painters and students have most to gain in America, and a foreign sojourn is beneficial only after the formative years.

painting a convincing likeness in suavely agreeable and accurate terms."

"Draughtsmanship," says the *Herald Tribune*, "is the cornerstone of this artist's work, clean-cut, fluent draughtsmanship, which enables him to state the truth with remarkable firmness and clarity. He makes, perhaps, certain sacrifices to his crisp efficiency."

Kisling's Women



"Kiki of Montparnasse," by Moise Kisling.

New York is having through December its first comprehensive glimpse of the art of Moise Kisling, Polish-born French painter of Slav and Jewish ancestry, at the Balzac Galleries, where a collection of his work not only comprehends his interpretations of women but his landscapes as well—landscapes which, as one writer puts it, "always makes us dream of Gethsemane and the Holy Land," and women with "wistful eyes" who have a "perpetual nostalgia."

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"Golden Glow"

Chevalier Professor Pasquale Farina, well known art expert and restorer, has brought out a booklet, "The Misleading Golden Glow," containing much important data for collectors of old masters. The following extracts are from it:

"The materia prima, to which the Old Masters resorted for the manufacture of their pigments, were ochres which form part of the geological formation of the earth. Consequently, and logically as well, the works produced by those masters still preserve their original freshness of color. Their natures have never been altered by any atmospheric chemical agency, change of climate or by the varying degrees of temperature.

"The hovering substances gradually accumulating on the surface of any painting adhere by contact and by atmospheric pressure. They never become embodied into the painting itself, nor have they the slightest deleterious chemical action on any of the pigments. . . . All chemicals applied to paintings needing to be cleaned or restored are always injurious to them to a more or less degree. Their elimination from the studio of the restorer should be complete; not even water or soapy water should be used in cleaning pictures. . . .

"Only when a picture is seen in its true original pictorial qualities, is it possible to judge it in its true merit. It is erroneous to believe that a picture produced by the genius of the Old Masters should not be a valuable one if it is devoid of the so-called 'golden tone' or 'golden glow.' If a picture is truly old, some of the collectors are led to say its value is greater if it will give

A Beautiful Queen Acquired by Toledo

Both intrinsic importance, historical interest and the lure of beauty belong to François Clouet's "Elizabeth of Valois," which has just been purchased by the Toledo Museum of Art through the Edward Drummond Libbey Fund. The subject at the age of fifteen was "the most beautiful and gifted princess in Europe" and she was the queen for nine years, or until her death, of Philip II of Spain, the most powerful monarch of his time. Her portrait, according to ancient report, was sent to Philip in Austria before his betrothal, and, since the Toledo Clouet is from the collection of Count De Lonyay, whose family seat is in Slovakia, it may be that this is the one. The possibility is emphasized by the fact that experts place the date of the portrait at 1558 or 1559—the years of Philip's "courtship."

Brantome, a contemporary, wrote: "I believe that nothing was ever so beautiful as this Queen. She was always attired with extreme magnificence and her dresses suited her beautifully; amongst others those with slashed sleeves with laced points, and her head-dresses always matched, so that nothing was wanting. Those who saw her thus in a painted portrait admired her, and I shall leave you to guess the delight it was to see her face to face with her sweetness and grace."

It was Francis I, grandfather of Elizabeth, who, in the second year of his reign, brought the Clouet family from Flanders to Paris in 1516. He it was, also, who brought Leonardo da Vinci, Andrea del Sarto, Rosso

only a dim idea of the original composition." In the near future Prof. Farina will publish his book "The Golden Glow of Old Masters."



"Elizabeth of Valois," by Clouet.

and Primaticcio from Italy. His court inaugurated a display of elegance in person and manners unsurpassed in Europe. From this arose a mania for portraits. Paris became an art center. When Jean Clouet, the first of his name to come to Paris, died, in 1541, he was succeeded by his greater son, François who portrayed the great of four reigns and served in succession as court painter to Francis I, Henry II, Francis II and Charles IX. When François died in 1572, he left a will, which is still in existence, by which he bestowed his fortune on a sister and two illegitimate daughters.

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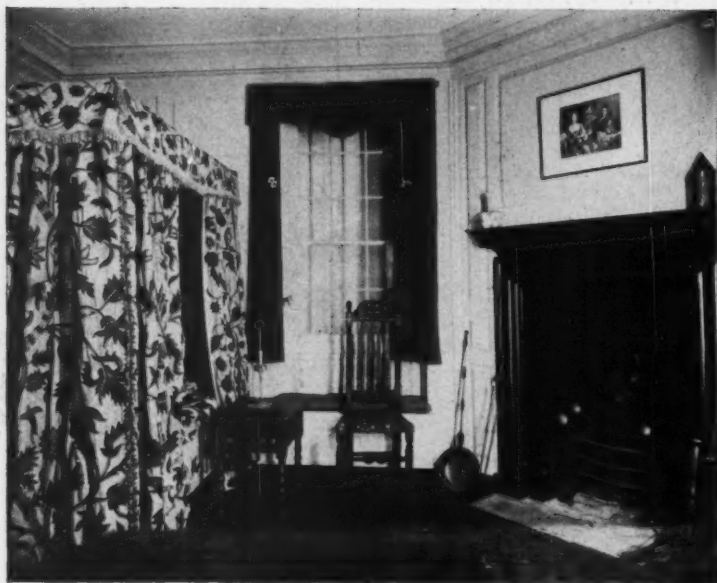
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In the Realm of Decoration and the Antique

Brooklyn Museum Opens Nineteen Early American Rooms



Bedroom from Col. Sewall's House, Secretary, Md. Built in XVIIth Century.

The Brooklyn Museum was the pioneer of all American museums in presenting early American interiors. It installed the rooms of the Secretary House, built in Maryland in the XVIIth century and bought for it by Luke Vincent Lockwood, author and authority on early American architecture and furniture, in 1917, before the Metropolitan installed its famous "American wing." Other rooms were added. But in the last year, under Mr. Lockwood's supervision, the old displays were dismantled and, together with several more recently acquired, rearranged. The rooms now number

nineteen. The other day they were proudly opened—and the Metropolitan, the Detroit Art Institute, the Boston Museum and the Philadelphia (or is it Pennsylvania?) Museum went "away back and sat down."

None other than Helen Appleton Read's review in Brooklyn's own *Eagle* shall be "digested." Even Henry MacBride, wittiest of New York critics, shall be ignored.

"The rooms," wrote Mrs. Read, "are arranged so that they form a series of houses, which the ample floor space and high ceilings of the museum allow for. The visitor enters the doorways of shingled or clapboarded houses—in some cases the original wood is used—stairs lead from hallways into the upper stories, although only ground-floor rooms are shown, and sunlight streams in through windows, by means of a convincing method of simulating sunlight. . . .

"The relation which exists between our ancestors' conception of sensible, livable and harmonious exteriors and interiors and the results which the best of the rational moderns are attempting to evolve should be pointed out to those for whom modern is anathema and with not the remotest connection to anything conceived in the past. Possibly to the traditionally minded, who have not analyzed either period to the point of finding a common denominator, it is a far cry from a Dutch kitchen in Canarsie or a paneled dining-room in Colonial Virginia to the tiled utilities of the modern American kitchen or the steel and cement rationalism of a house designed by Le Corbusier. But listen to what Le Corbusier, the eminent

Swiss architect and leading figure in the advance guard, has to say in regard to the analogy between rational modern and Queen Anne: 'A barn recently restored (the interior) is exactly in the same architectural spirit as our interiors at Garche (Garche is the most recent and most theoretical of Le Corbusier's experiments in domestic architecture). Its constructional feeling, its human scale, are similar, and Lord knows I am ignorant enough of Queen Anne.' . . .

"The analogy between Early American, English and Dutch design of the same period, and more especially of the not-so-wealthy classes, and modern is that the designers of this period planned their dwellings so as to most efficiently meet the problems of architectural construction determined by the materials at hand, space, climatic conditions and practicability in upkeep. From this practical basis evolved the simple, austere beautiful forms admired by XXth century collectors. The rational modern is endeavoring to bring back the dwelling house to the same logical expression of human needs.

"It has frequently been the contention of the writer that America is the logical country in which a style expressive of the times will receive its most complete expression."

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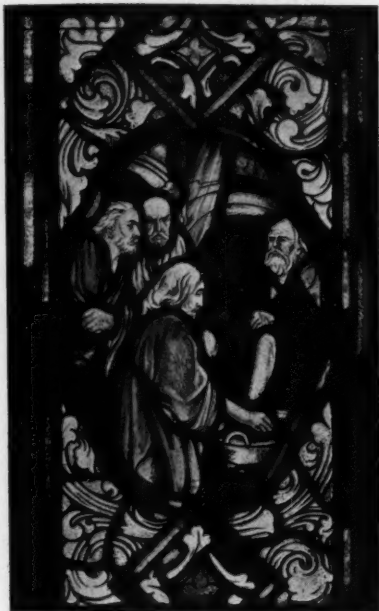
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Ennis's Windows



"Christ Washing the Feet of the Elders,"
Medallion from Window by George
Pearse Ennis.

Stained glass is coming into its own in America. Not many windows are bought out of catalogues [like war monuments] now, and not many are imported from abroad. One of the newest achievements in the art world is the series of five windows in the

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Among the Print Makers

Chicago's Show

[Concluded from page 32]

as the Cresset, the Swan, St. Dominic's, and the Gregynog. Among them are Clare Leighton, M. D. Short, Gertrude Hermes, William E. C. Morgan, E. Carter Preston, Hester Sainsbury, John Nash, John F. Greenwood, Blair R. Hughes-Stanton, Stephen Bone and Ethelbert White. England's leading lithographers, John Copley and Ethel Gabain are present with outstanding prints, while E. Blampied, C. R. W. Nevinson, J. Kerr Lawson, James Grant and Spenser Pryse are showing characteristic compositions, the last two working in the somewhat rare medium of color lithography. Norman Janes, Leon Underwood, Percy Smith and Gwendolen Raverat exhibit woodcuts and Laura Knight has sent two of her vigorous lino-cuts.

"From France, where all arts are apt to supplement the great art of painting, come lithographs from Robert Bonfils, Gerard Cochet, J. E. Laboureur, Marie Laurencin, Jean Marchand, L. A. Moreau and Henri Matisse. Matisse's entry, 'Dance Before a Mirror,' is one of the hits of the show

chancel of the Gothic chapel of the new \$1,000,000 Methodist Episcopal Church Home at Broadway and 244th St., New York. One is a figure window, and four are medallion windows.

Mr. Ennis followed the Gothic style, in consonance with the plans of the architect, Julius Gregory, and he even used antique glass imported [under a heavy duty] from abroad. "Antique" glass is not really antique, but it is manufactured in Europe exactly as it was produced in the Middle Ages, in the same purity of color that makes glorious the old cathedrals of Europe. [Cromwell's

with its magnificent line and full, rich contrasts of tone. Artists in Holland, Germany, and Austria seem to have been interested in the bolder type of wood-block. Eekman, Peter Alma, J. Franken, and B. Essers—all Dutch—and Switbert Lobisser and Otto Rudolf Schatz, Austrians, and W. Jaekel and Peter Trumm from Germany have sent strongly patterned blocks. Max Pechstein, Emil Orlik, R. Schiestl, Curt Ullrich and W. Wagner represent German lithography, and Dutch wood engraving takes a prominent place with the work of Karel Van Veen and Cor Visser.

"The Japanese, whose wood-block prints have influenced so greatly the western world, continue the tradition with Onchi Koshiro, Hiroshi Yoshida and Yoshio Nagase, while Foujita, the Parisian-Japanese painter, is here with one of his delightful lithographs of cats. Wood-blocks which have played an interesting rôle in Czechoslovakian book illustration can be studied in the prints of such men as Arno Nauman, V. Silovsky, and T. F. Simon. Among Polish artists working in wood the most interesting are W. J. Gornynska and W. Skoczylas.

"prohibitors" smashed nearly every bit of it in England, but of course, American Methodists are not "prohibitors" in that sense and they granted Mr. Ennis complete "personal liberty" while he achieved beauty.]

Antique glass contrasts with American "opal" glass. Windows made of it are of a uniform thickness throughout: two or three sheets of varicolored glass are not "piled up" to achieve effects. The artist can, when he wants, render it more glowing by staining it with oxide of silver and firing it: opal glass cannot be fired. It is by this means that Mr. Ennis varies his flesh tints.

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Among the Print Makers, Old and Modern

Big Print International Proves "Barometer of World's Art Moods"



"Resting." Lithograph by Rockwell Kent (United States).

In its last number THE ART DIGEST quoted from an advance review by Francis J. Ziegler of the Philadelphia Record giving the characteristics of the great second Print International sponsored by the Print Club of Philadelphia. This critic's contention was that prints yielded the essence of a nation's flavor more than paintings, which have become standardized on an international basis.

When the real reviews came, after the opening on Dec. 2, Dorothy Gafly of the Public Ledger was found saying that the exhibition might be "studied as a barometer of world art moods. . . . It is amazing from how many different angles man may look

upon life. Now he sees it as a whole, and weaves about it an epic or an allegory. Now it shatters in moments of amusement, or lies becalmed in the reproduction of its actualities. Now it is reduced to geometric form; now it scintillates with pulsating colors. Again it is dark and storm-tossed, rent by lightning or by revolution.

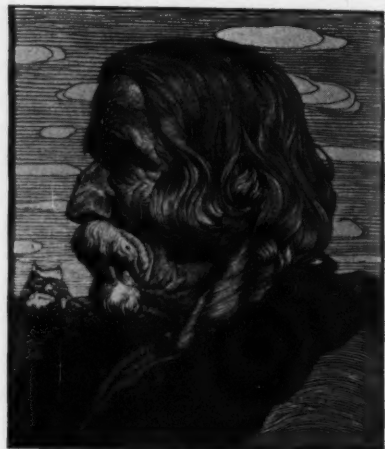
"What the nation thinks and feels its artists perpetuate as much if not more than what a nation sees.

"But nations differ in their ability to project their thoughts and feelings. The English, for example, are less demonstrative, more reserved, given to the suppression of any premature emotional outbursts. Thought, logically directed toward a satisfactory solution, is seldom tingling with emotion. It is more philosophic, more neatly ordered. It achieves its objective step by step with a precision that gives it mathematical correctness. It is the thought process of the scientist and the diplomatist.

"Russia and Hungary, on the other hand, possess emotional flame that is not controlled for ordered use whenever and wherever there is need for its illumination. It may break out at unexpected moments with a violent passion. Such temperaments have their heights and their depths. They do not run calmly even on the surface. They are to the philosophic temperament what lava beds or a volcano might be to the clear deep water of an artesian well. As in life, so in art."

And Mr. Ziegler in his second masterful and analytical review bears out Miss Gafly in these words: "The Hungarian section exceeds in dynamic intensity of composition anything in the exhibition. Nothing which has been done in that line here or abroad in recent years can touch it in this respect."

C. H. Bonte in the *Inquirer* said: "Our affection turns chiefly to France, perhaps, because here are to be found the two color prints by Marie Laurencin, 'Young Girls in a Balcony' and 'The Swan,' which, despite its title, is also a study of the Laurencin's fa-



"Profile of Mountaineer," Wood-Block by Ladislav Skoczylas (Poland).

vorite theme, girls. These young people are in her usual noseless fashion and it is, some say, through the omission of that dubious ornament of the human face that Marie achieves the great spirituality of her depictions. Byron detested seeing women eat; perhaps the Laurencin has a distaste for olfactory processes. Whatever the reason, she can create astounding prints, charmingly delicate without being at all mushy."

The Print Club provided a fine example of art sportsmanship. In its "international" it showed only 15 American prints!

Carnegie Displays Prints

Carnegie Institute, Pittsburgh, is holding (until Jan. 26) an exhibition composed of etchings and lithographs from the collection which the American Federation of Arts sent to the Victoria and Albert Museum last summer, showing the entire history of American prints.

Schmidt's Monotypes

Ot Schmidt, well-known Philadelphia illustrator, has taken up the technique of the monotype. The Philadelphia critics have praised his prints highly, and it is now announced that an exhibition of them will be held at the Little Theatre of the Motion Picture Guild of America, 2222 Market St., for two weeks beginning Dec. 22.



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Upward Prices

When the library of Winston H. Hagan was sold at auction some years ago, the late Beverly Chew wrote in the introduction of the catalogue how a financial friend of Hagan, who had viewed with considerable alarm his purchase of rare books, urged him to put his money in bonds instead. "No, my books are worth more than your bonds," replied Mr. Hagan, and the auction sale of his books proved that he knew whereof he spoke. History has now repeated itself.

"In the recent crisis in the stock market, when Wall Street paper values were melting away by millions," writes the Boston Transcript's Bibliographer, "two important sales of rare books at auction were held. One was of the library of the late John C. Williams of Morristown, at the American Art Galleries in New York. The other was of Americana at the auction rooms of Charles F. Heartman in Metuchen, N.J. In both of these sales record prices were paid for rare books. Anyone who thinks that wealthy New York stockbrokers are the only ones who invest in such books must revise his opinion. The rare book market has moved along with prices tending upward as though nothing unpleasant had happened in the bond and stock markets. Mr. Williams's rare English literature and Mr. Heartman's Americana proved better than the investors' bonds. A few comparisons will make this obvious.

"In the Americana sale a copy of William Bullock's 'Virginia Impartially Examined,' the first edition printed in London in 1649 as a guide to prospective settlers, was offered. In the Edgar sale in 1920 this book brought \$560; in the Smith sale in 1921, \$200; in the Huntington duplicates sale in 1917 the splendid Christie-Miller copy brought the record price of \$700, another Huntington copy and the Robinson copy having been sold in the same year for \$350 and \$375, respectively. In the sale of Nov. 9, following a memorable Black Friday in Wall Street, the Heartman copy brought the new record price of \$810. Daniel Leed's 'News of the Trumpet Sounding in the Wilderness,' printed by Bradford in New York in 1697, first appeared in the Scott & O'Shaughnessy sale of 1916, when it brought \$400. The same price was paid at the Robinson sale of 1918. The Edgar copy, 1921, went for \$350 and the Smith copy in 1921 for \$475. That record stood until the other day, when Temple Scott paid \$650 for the Heartman sale copy."

Byron's Will Sold

The original of Lord Byron's will, made shortly before he left England—"without regret"—in 1809, was bought at a Hodgson auction by Gabriel Wells for \$600. The document is written in a scrivener's hand and is signed at the foot of each of the seven large quarto sheets, "Byron." It was discovered among some old papers which were about to be destroyed.

The London Times describes it: "The opening clauses of the will deal with legacies to his mother and to his servants, 'Joe' Murray, Robert Rushton, and William Fletcher—the last—'my staunch yeoman' of 'Childe Harold' (Canto I.)—being Byron's valet for 20 years, who lived to bring his master's body back to England in 1824. These are followed by the bequest of 'my whole Library' (described in a letter to his sister a year earlier as 'rather extensive') to his college friend, Lord Clare—the 'Alonso! best and dearest of my friends,' of the original (1807) version of 'Childish Recollections.' Later clauses give instructions as to burial 'with as little Pomp as possible'—and 'no Burial Service or Clergyman or any Monument'—at Newstead Abbey, followed by a request 'that the monument over my Dog may not be disturbed.'"

San Francisco Catalogue

The illustrated catalogue of rare books for collectors recently issued by Paul Elder & Co. shows that San Francisco is in no sense backward in response to the nationwide interest that now exists in first editions and rare books. The various items comprising the large collection are listed under several specialized fields such as "Famous Presses," "First Editions," "Fine Bindings" and "Great Illustrators."

Included in "First Editions" are volumes by Hardy, Conrad, Kipling and numerous other authors whose works are now eagerly sought by collectors. Under "Famous Presses" are: the Strawberry Hill Press of Horace Walpole; the Baskerville Press; the Golden Cockerell Press and Kelmscott Press of William Morris.

David and Goliath

At the auction sale of the last section of the Max Williams collection at the American Art Galleries, New York, a small model of the ship Caledonia sold for \$2,500, or two and a half times more than the actual full-rigged clipper, Benjamin F. Packard, which went at the same sale to Flayderman & Kaufman, antique dealers, for \$1,000. A model of the ship, Benjamin F. Packard, 32 inches long by 25 inches high, brought one-quarter as much, \$250.

THE ART DIGEST'S New York office will search for any rare book or manuscript a subscriber may want. Address: 9 East 59th Street.

Gift to Nation

The late Jeannette Thurber Connor's extensive collection of source material for the early history of Florida has been presented to the Library of Congress by her husband, Washington E. Connor of New York. This collection, together with Edward S. Harkness's recent gift of original material dealing with Spain's operations in Mexico and Peru, greatly increases the library's resources for research in the Spanish-American field.

The library's announcement of the gift said in part: "Mrs. Connor labored more than ten years with sustained industry and recognized scholarship on the history of Spanish Florida, for which almost inexhaustible material is preserved in Spain, especially in the archives of the Indies in Seville, but which remained an almost unknown field excepting for the treatment in the late Woodbury Lowery's two books on 'The Spanish Settlements Within the Present Limits of the United States.' These, however, bring the narrative only to 1574.

"On Mr. Lowery's death in 1906, his important collection of maps delineating the Spanish possessions within the present limits of the United States from 1502 to 1820, came under his will to the National Library. They provide the geographical illustration of the extensive collection of documents accumulated by Mrs. Connor.

"Beginning the plans for a series of volumes 'Colonial Records of Florida,' she acquired from Seville great masses of transcripts and photostat copies of the letters and reports of the Spanish Governors and other officials of Florida from 1570 down through the whole period of the XVIIth century and the beginning of the XVIIIth. It is these, and related papers, which constitute the bulk of the documents now presented to the library."

"Firsts" by Moderns

First editions of Sir James Barrie, G. B. Shaw, Sir Conan Doyle and H. G. Wells have been selling at record prices at the recent Sotheby sales, with Gabriel Wells, New York collector, taking many of the outstanding offerings. Mr. Wells paid \$550 for "A Window in Thrums," published in 1889 for about \$1.50 and \$9,000 for a Burns letter containing the verses of "The Kirk's Alarm." A first edition of Shaw's "Widowers' Houses" also went to this collector for \$400. He had previously picked up the original manuscript at a large price.

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The News and Opinion of Books on Art

Joseph Pennell

Among the Pennell anecdotes which Elizabeth Robins Pennell relates in her "Life and Letters of Joseph Pennell" (Boston; Little, Brown & Co.; 2 vols., \$10) is the one of how he kept his Whistlers but lost a knighthood. The artist was showing Queen Alexandra the Whistler memorial exhibition in London. "What are these?" asked the Queen, stopping in front of the little drawings on wood made by Whistler and his wife but never engraved. Pennell explained them and the pride he felt in being their owner. "And what do you propose to do with them?" the Queen further asked. "Keep them, ma'am," he answered.

"You have kept the blocks, but you have lost the knighthood," the members of the council told him afterwards, explaining that usage required him to say, "They are yours, ma'am!" so graciously that etiquette brought its reward.

Royal Cortissoz writes in the New York *Herald Tribune*: "Mrs. Pennell has rendered a great service to her husband's memory in writing it. He had already gone over the ground himself, in 'The Adventures of An Illustrator,' which he published in 1925, but the trouble with that delightful book was that in it Joseph Pennell was all the time getting between the reader and Joseph Pennell."

"This book is to be appreciated as exhibiting the worker in Pennell, the man who accomplished about thrice as much as most men would have accomplished in the same time. His contacts with celebrated authors and artists are casually touched upon. We hear something of his friendship with Whistler and kindred themes. But the outstanding impression that Mrs. Pennell conveys is one of an heroic industry. I make no pretense of even briefly summarizing his exploits as pen draughtsman, etcher, lithographer, water colorist and worker in charcoal or pastel. It has taken Mrs. Pennell two volumes to recite the story, and even without the letters it would have filled a good deal of space."

The Barbizon Book

D. Croal Thomson has brought out his annual illustrated history of Barbizon House, London, limited to an edition of 500 copies, covering the activities of the House for 1929 and containing reproductions of the most important pictures sold. Mr. Thomson, writing of the general trend of the art business, said in the introduction:

"On the other side of the Atlantic, Canada maintains its artistic lead, and it is pleasant

A Rivera Book



Diego Rivera and His Bride

"The Frescoes of Diego Rivera" has just issued from the press of Harcourt, Brace & Co., New York (\$10.00). It reproduces upwards of a hundred of the murals of the Mexican painter and revolutionist, together with details from many of them, examples from his sketch book and work in other media than fresco. The text is by Ernestine Evans, who gives an informal account of Rivera's life and development as painter and politician.

"Erase the walls!" cried Huerta, and here are the offending "walls" brought before the eyes of the whole world.

to know that new collections are being formed in that prosperous country. The United States, with its enormous wealth, can afford to acquire those works which are at present most valuable in the market, and many of the higher priced pictures are going thither. In London, the paintings and drawings of Wilson Steer have been the most eagerly sought after among the works of living artists. Other living artists who are very much in demand are: D. Y. Cameron, Walter Richard Sickert, Augustus John and Frank Brangwyn."

"Art in America"

"A clear, cool review of what America has achieved in the field of creative art," is how Florence Davies, writing in the *Detroit News*, classifies Suzanne La Follette's "Art in America" (New York: Harper & Brothers). "It is neither falsely sentimental over American achievements nor is it supercilious and condescending."

"The volume is one of the first attempts to evaluate American art from its beginnings. It deals with the early portrait painters, with the later historic and landscape schools, with trends in sculpture, architecture and the decorative arts, and brings the story down to our own times. . . . While it may not offer the final word on American art, it surely provides us with one of the first fair, unified stories of the progress of art in America."

A Woodcut Novel

A return to the method of story telling in vogue during the XVth century is undertaken by Lynd Ward in "God's Man," a novel in woodcuts (New York: Jonathan Cape and Harrison Smith, \$2.50). Mr. Ward tells the story of a young artist who struggles to maintain his ideals against the forces of poverty, disillusionment and treachery without any text beyond the titles of the five "chapters" of pictures, called "The Brush," "The Mistress," "The Brand," "The Wife" and "The Portrait." The woodcut series, with its symbolism and animated types, has a decided kinship to the medieval picture-stories. Especially true is this at the end, when a mysterious stranger, who poses for the artist-hero, lifts the mask from his face and reveals a grinning death's head.

"It is difficult," writes one reviewer to THE ART DIGEST, "to say in which themes Mr. Ward excels: the street scenes simplified to the point of symbolism; the frankly expressionistic landscapes, suited in rhythm and design to the moods of the characters; the depiction of emotion, especially of suffering in the face of the young hero, or of the grotesque and the uncanny. . . . The title as it appears on the cover and title page is spelled 'Gods' Man' and not 'God's Man.' I suppose one should adhere to the form used by the publisher."

Herschel Brickell writes in the New York *Herald Tribune*: "It is a novelty in American publishing, its only possible rival within my recollection having been kept from the public by the stupidities of our censorship. This was 'My Book of Hours,' by Frans Masereel. . . ."

"God's Man" is distinctly a youthful piece of work; it bears all the earmarks of a first novel. Dozens—one might be safe in saying hundreds—of young novelists write about novelists, the reason being the very simple one that the literary life begins quite early and they have nothing else to write about. And so when Mr. Ward sets out to tell an emotionally high-pitched tale of an artist's struggles and eventual defeat he declares his youth, or at least his youthful attitude of mind.

"The outlines of the story are not at all hard to follow, and if a remark that has more to do with the artistic value of the woodcuts than with their meaning may be interpolated, the book may be enjoyed without too much worry over whether or not one has squeezed out its last drop of significance."

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A Review of the Field in Art Education

A School's Function

In a leading article in the latest number of the Maryland Institute's *Vistas and Perspectives*, Hans Schuler, the director, writes:

"In all the history of art there has never before been such a turmoil of opposing opinions, not only as to what should be considered art, but as to who shall be the recognized authority in art. Everything today is called art, from the sublime to the most ridiculous, the sensational, the bizarre, the most grotesque, with the result that the average person is completely bewildered.

"Not only is there criticism as to what art is, but also as to how it should be taught—if at all. Frequently one hears that the art school kills self-expression and individuality. Quite the contrary! The school has always been necessary to the artist, and always will be, to teach him to arrive at results in the most direct way, to save him time, and to help him avoid the natural mistakes of the beginner. Formerly the artist learned his profession in the studio of the master. Today the art school takes that place.

"Contrary to general opinion the successful artist is not born an artist, but becomes one through untiring application of his talents, in other words, through hard labor; nor does the art school attempt to make full-

fledged painters and sculptors of its students in the comparatively short time of their attendance. What it does is to teach the student to draw; it trains his eye and hand and imagination; it teaches his hand proficiency in the technique of all the various mediums, pencil, charcoal, pen and ink, water color, oil, as well as modeling; it trains the eye and hand by placing the actual object or model before the student to copy and reproduce sincerely and faithfully. It is only by constant practice that the student masters drawing and painting, and he unconsciously develops a technique entirely his own, just like a handwriting.

"But it is not only the eye and hand that are trained, but also the imagination. The trained eye and hand make the artisan. To be an artist one must also possess imagination. The art school can teach every one to draw and paint to a degree, but it cannot give imagination or creative ability; that the student must possess. However, the school stimulates the imagination, trains it and develops it. It does this by teaching design which shows how the simplest motif can be developed into patterns, how the form and color can be varied, etc. Besides this, the student constantly is given problems in composition, sketches of all kinds, posters, illustrations, etc. Subjects, abstract and concrete, are given the student to illustrate. His mind is put through daily mental gymnastics, and in a remarkably short time he is able to put his ideas on paper or canvas in such a way that the average intelligent spectator can comprehend what he wants to convey.

"During this time the school has given the student a general knowledge of art history and art appreciation has taught him to follow no particular style, past or present, but merely has trained him to become a master of his tools. This is the principal function of

an art school. From this point on the average student is sufficiently self-reliant to continue in his own way, and to follow his own inclination.

"The sincere art student today must be of staunch character to avoid all the pitfalls and temptations. He must continue to travel the road of hard work to achieve success."

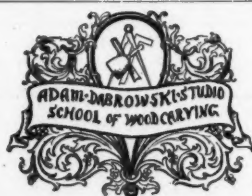
Art of the Child

Writing of Baltimore's child art exhibition at the Municipal Museum, A. D. Emmart of the Baltimore *Sun* makes what he terms "a sincere statement of a downright person wholly in earnest about a serious topic." He said:

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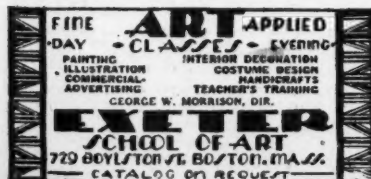
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"In the matter of art appreciation, mankind is legatee to a great inheritance of painting, sculpture, architecture and handicrafts, an estate which has taken ages to build. It is ours to have, ours to enjoy, after training has given us the key to tune in.

"The world of nature is a world of its own for leisure moments of enjoyment. How grateful we should be to the teacher who opens our eyes to the glories of this world not made by hand. About art in relation to organized recreation and social participation—perhaps no form of recreation involves more art than the drama when lighting effects, settings and costumes are considered. Trained taste will lead to the choice of the beautiful and not the tawdry. Training for taste should involve both the appreciative and creative elements.

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College Establishes Gallery

The Rollins Art Gallery, one of the first galleries to be maintained by an American college off its campus, has been opened at Winter Park, Florida. Its aim is to bring students and artists of the college in closer touch with the public.

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Mr. Mastbaum did not live to see the realization of his project, but his wishes were carried out by his widow and three daughters. The museum is one story in

height, 100 by 80 feet, and is situated in a garden, about which are set seven of the most characteristic works of Rodin, including "The Thinker," "Shadow," "Eve," "The Age of Bronze" and the "Burghers of Calais."

At the portal is the famous "Gates of Hell," for which Rodin designed some of his most famous figures. It was cast after the sculptor's death in 1917 and is the first made. Other castings are now under way for France and Japan.

Expressions of virtually every mood of Auguste Rodin are among the bronzes and casts inside the museum: his strange, so human figures which brought him misunderstanding with the French Academy and his fellow sculptors when the rumor was raised that they were not really creations of art but casts taken direct from the human body; his busts of Madame Rodin, Balzac, Clemen-

teau, George Bernard Shaw, Roger Marx, Pope Benedict XV and William H. Harrison. Some of the figures are: "The Kiss," several variations of the "Crying Girl" and "The Old Courtesan," "The Head of a Laughing Man," "The Death of Adonis" and "France."

Walter Francis Brown Dead

From Venice comes news of the death of Walter Francis Brown, internationally known artist, in his 77th year. A native of Providence and a graduate of Brown University, he went abroad to study art in Paris with Gerome and Bonnat and at the Ecole des Beaux Arts. Although he painted in many parts of the world, he is best known for his pictures of Venice, his adopted home, where he lived two score years.

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Nathan Bentz & Co., 437 Grant Av., San Francisco, Cal.
Ralph Chant, 600 Madison Av., N.Y.
Roland Koscherak, 42 W. 58th St., N.Y.C.

PACKERS AND SHIPPERS

Artists Packing & Shipping Co., 139 W. 54th St., N.Y.
Chenne, 5 Rue de la Terrasse, Paris.
R. Lerondelle, 76 Rue Blanche, Paris.
Chas. Pottier, 14 Rue Gaillon, Paris.

PHOTOGRAPHERS

Carl Klein, 9 E. 59th St., N.Y.

PRINTS

Art Extension Press, Westport, Conn.
Brown-Robertson Co., 424 Madison Av., N.Y.
E. B. Courvoisier Co., 474 Post St., San Francisco, Cal.

Gordon Dunthorne, 1726 Connecticut Av., Washington.

Fine Art Society, 148 New Bond St., London.

Findlay Galleries, 1235 Baltimore St., Kansas City.

J. I. Gillespie Co., 639 Liberty Av., Pittsburgh.

Marcel Guot, 4 Rue Volney, Paris.

Richard Owen, 15 Quai Voltaire, Paris.

Purnell Galleries, Baltimore.

Mabel Ulrick's Print Shops, Minneapolis and St. Paul.

University Prints, Box J, Newton, Mass.

RARE BOOKS, MANUSCRIPTS

Brick Row Bookshop, Inc., 42 E. 50th St., N.Y.

Colony Book Shop, 26 E. 61st St., N.Y.

James F. Drake, 14 W. 40th St., N.Y.

G. Hess, Briennestrasse 9, Munich.

RESTORERS

Chas. Chiantelli, 572 Lexington Ave., N.Y.

Chev. Prof. Pasquale Farina, 1350 So. 51st St., Phila., Pa.

M. J. Rougeron, 101 Park Av., N.Y.

SCHOOLS OF ART

Abbott School of Fine and Com. Art, 1624 H St., N.W., Washington.
Frank Allen, Studio 605, Ovington Studios, 246 Fulton Street, Bklyn., N.Y.
American School of Photography, 3501 Michigan Ave., Chicago, Ill.
Alexander Archipenko, 16 W. 61st St.
American Academy of Art, Dept. A.D., 1125 Kimball Bldg., Chicago, Ill.
X. J. Barile, 7 W. 14th St., N.Y.
Boston Museum School, Fenway Rd., Boston, Mass.
Calif. School of Arts and Crafts, Oakland.
Calif. School of Fine Arts, Chestnut and Jones, San Francisco.
Scott Carbee School, 126 Mass. Av., Boston.
Chappell School of Art, 1300 Logan St., Denver.
Chester Springs School, Chester Springs, Pa.
Commercial Illustration Studios, Suite 409-A Brentano Building, 1 West 47th St., New York.
Corcoran School of Art, Washington.
A. K. Cross, Boothbay Harbor, Me.
Adam Dabrowski Studio School of Woodcarving, 241 Fulton St., Bklyn., N.Y.
Art School of the Detroit Society of Arts and Crafts, 105 Watson St., Detroit, Michigan.
Dallas Art Institute, Dallas, Texas.
Dayton Art Institute, Dayton, Ohio.
Designers Art School, 376 Boylston St., Boston.
Vesper George School, 42 S. Botoolph St., Boston.
Exeter School of Art, 729 Boylston St., Boston.
Fashion Art School, Scottish Rite Temple, 1290 Sutter St., San Francisco, Cal.
Hartford Art School, Hartford, Conn.
Kansas City Art Institute, 3500 Warwick Blvd., Kansas City, Mo.
Layton School of Art, Milwaukee.
Maryland Institute, Baltimore.
Metropolitan Art School, 58 W. 57th St., N.Y.
Naum Lot, 1947 Broadway, N.Y.
N. Y. School of App. Design for Women, 160 Lexington Av., N.Y.
N. Y. School of Design, 145 East 57th St., N.Y.
N. Y. School of Fine & Applied Art, 2239 Broadway, N.Y.
Ohio University, Athens, Ohio.
Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.
Ralph M. Pearson, 10 E. 53rd St., N.Y.
Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.
Phila. School of Design for Women, Broad and Master, Phila.
Phoenix Art Institute, 350 Madison Av., N.Y.
Pratt Institute, Brooklyn.
School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.
School of Industrial Arts, Trenton, N.J.
Syracuse University, Syracuse.
Traphagen School of Fashion, 1680 Broadway, N.Y.
Wilmington Academy of Art, Wilmington, Del.
Worcester Art Museum School, 24 Highland St., Worcester, Mass.

Great Calendar of U. S. and Canadian Exhibitions

(Competitive exhibitions and exhibitions that present opportunities for artists to enter works are marked with two stars, thus **)

- Birmingham, Ala.**
PARK AND RECREATION BOARD—
 Dec.—28 contemporary American paintings (A.F.A.).
Berkeley, Cal.
BERKELEY ART MUSEUM—
 Dec.—Paintings, Hamilton Wolf; C. C. Bovey collection of paisley and East Indian shawls.
Laguna Beach, Cal.
LAGUNA BEACH GALLERY—
 To Mar. 31—Exhibition by members of Laguna Beach Art Association.
La Jolla, Cal.
LA JOLLA ART ASSOCIATION—
 Dec.—Exhibition by La Jolla Art Association.
Los Angeles, Cal.
LOS ANGELES MUSEUM—
 Dec.—20th annual exhibition of Cal. Art Club; prints from Norway; photographs, E. A. Nievera; French peasant costumes (A.F.A.); 13th International Salon of Photography, closing date, Dec. 10. Address, The Camera Pictorialists, Los Angeles Museum.
AINSLIE GALLERIES—
 Dec.—Exhibition, Theodore N. Lukits.
BILTMORE SALON—
 Dec. 23-Jan. 18—General exhibition.
 To Dec. 21—Annual exhibition of Painters of the West.
BRAXTON GALLERIES (Hollywood)—
 Dec.—Modern sculpture.
STENDAHL ART GALLERIES—
 Dec.—Paintings, Conrad Buff, Haldane Douglas, Clarence Hinkle; aquarelles, Edouard Vysekai, Henri De Kruij, Joseph Bakos; wood carvings, paintings, Gjura Stojana; sculpture, A. Katchamakoff; wood carvings, Clifford Wight.
Palm Springs, Cal.
DESERT ART GALLERIES—
 Dec.—Exhibition of Western Painters; aquatints and etchings.
Pasadena, Cal.
PASADENA ART INSTITUTE—
 Dec.—Pasadena Society of Artists; Theo. J. Morgan, Ralph Holmes, M. DeNeal Morgan, Otto Schneider, Henri De Kruij; Cal. Water Color Society.
 **Jan. 5-31—3rd annual exhibition by Cal. artists; open to all artists residing in Cal. Closing date, Dec. 26. Address, Orth Van and Storage Co., Pasadena.
San Diego, Cal.
FINE ARTS GALLERY—
 Dec.—4th annual Art Guild exhibition; Otto Schneider; batiks, Gustave Erlie; 42 water colors; old Chinese hangings.
San Francisco, Cal.
GALERIE BEAUX ARTS—
 Dec. 2-24—Prints, etchings, water colors and small oils in Christmas exhibition.
 Dec. 26-Jan. 3—Oils and water colors, Diego Rivera.
CAL. PALACE OF THE LEGION OF HONOR—
 To Dec. 31—Exhibition of contemporary American sculpture.
COURVOISIER GALLERY—
 Dec.—Exhibition of paintings and etchings.
EAST WEST GALLERY—
 Dec.—Paintings, Albert Gos; water colors, Frank W. Bergman; autographed copies of Christmas books of Joseph Paget Fredericks.
Santa Barbara, Cal.
ART LEAGUE GALLERY—
 Dec. 16-28—Small picture exhibit, members.
San Pedro, Cal.
PEAVY ART GALLERY—
 Dec.—Contemporary American art.
Denver, Col.
DENVER ART MUSEUM—
 Dec.—Modern decorative art.
CYRUS BOUTWELL—
 Dec.—Antique English silver and Sheffield plate.
Hartford, Conn.
WADSWORTH ATHENEUM—
 Dec.—Selected works by contemporary French masters in conjunction with New Britain Art Institute.
Wilmington, Del.
SOCIETY OF FINE ARTS—
 Dec. 4-31—Work of Delaware artists, pupils of Howard Pyle, members of Society.
Washington, D.C.
ARTS CLUB—
 Dec. 21-Jan. 11—Rotary of Ten Philadelphia Painters.
CORCORAN GALLERY—
 **Jan. 5-31—39th annual exhibition of the Society of Washington Artists. Closing date, Dec. 30. Address, Venable Galleries, Washington, D.C.
GORDON DUNTHORNE GALLERIES—
 To Dec. 31—Scrolls and illuminations, Society of Scribes & Illuminators, London.
UNITED STATES NATIONAL MUSEUM—
 Dec. 2-29—Etchings, Dwight C. Sturges.
YORKE GALLERY—
 Dec. 16-Jan. 4—Paintings, Berta and Elena Hellebranth.
St. Petersburg, Fla.
ART CLUB—
 Jan. 7-21—Flower paintings (A.F.A.).
Tallahassee, Fla.
FLORIDA STATE COLLEGE—
 Jan. 6-16—Paintings, Contemporary American artists (A.F.A.).

- PHILLIPS MEMORIAL GALLERY—**
 Dec.-Jan.—Recent paintings, Karl Knaths.
Bloomington, Ill.
ART ASSOCIATION—
 Jan. 4-31—Metropolitan Museum Loan collection (A.F.A.).
Chicago, Ill.
ART INSTITUTE OF CHICAGO—
 Dec. 5-Jan. 26—First International exhibition of lithography and wood engraving.
 Dec. 19-Jan. 19—Sculpture, George Kolbe and Numa Patlagean; paintings, Anthony Angarola and Alexander Brook; drawings from the competition for Chicago's War Memorial, Jose Clemente Orozco; work by teachers in school of Art Institute.
ARTHUR ACKERMAN & SON—
 Dec.—Wax miniatures, Ethel Frances Mundy; original drawings, Thomas Rowlandson.
CHICAGO GALLERIES ASSOCIATION—
 Dec.—8th semi-annual show of artist members.
CARSON, PIRIE SCOTT & CO.—
 Dec.—Paintings, Victor Higgins; etchings, contemporary artists.
MARSHALL FIELD GALLERIES—
 Jan. 25-Feb. 12—6th annual Hoosier Salon.
O'BRIEN GALLERIES—
 Dec.—Paintings, F. Tenney Johnson.
PALETTE & CHISEL CLUB—
 Dec. 15-Jan. 5—Etchings, block-prints and drawings.
Decatur, Ill.
INSTITUTE OF CIVIC ARTS—
 Dec.—National small soap sculpture; textiles, Mrs. Mildred Williams; prints and oil paintings, Charles and Emile Gruppe.
Peoria, Ill.
ART INSTITUTE—
 To Dec. 22—Peoria Artists and Craftsmen exhibit.
 Dec. 22-Jan. 5—Soap sculpture, prints, book plates.
Springfield, Ill.
ART ASSOCIATION (EDWARDS PLACE GALLERIES)—
 Dec.—Paintings of the west, Maurice Braun.
Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
 Dec.—Paintings, John E. Bundy and Samuel Richards; American Print Makers' exhibition.
PETTIS GALLERY—
 Dec. 16-30—Exhibition, Mrs. O. L. Adams.
Richmond, Ind.
ART ASSOCIATION—
 Dec.—16th annual exhibit of prints.
Ames, Iowa
STATE COLLEGE—
 Dec.—Photographs of landscape architecture (A.F.A.); Iowa Artists' Club exhibition.
Cedar Rapids, Ia.
LITTLE GALLERY—
 To Jan. 1—Block prints; Charles E. Heil, etchings and water colors.
 To Dec. 22—Paintings, Charles W. Hawthorne; etchings, R. F. Logan, sculpture, Allan Clark, Chester Beach, Harriet Frismuth.
Des Moines, Ia.
ASSOCIATION OF FINE ARTS—
 Dec.—Exhibition, 40 American etchers.
Dubuque, Ia.
ART ASSOCIATION AND LIBRARY—
 Dec.—Paintings, Adrian J. Dornbush.
Lawrence, Kan.
UNIVERSITY OF KANSAS—
 Dec.—Group of water colors (A.F.A.).
Wichita, Kan.
ART ASSOCIATION—
 Dec. 8-22—Wichita Artists Guild.
New Orleans, La.
ARTS AND CRAFTS CLUB—
 Dec. 15-21—Oils, Carrie Wogan Durieux.
ISAAC DELGADO MUSEUM—
 Dec.—Paintings, Rockwell Kent.
Baltimore, Md.
BALTIMORE MUSEUM OF ART—
 Dec.—Alice Worthington Ball memorial exhibition; water colors and etchings, Ben Silbert; etchings by Old Masters, gift of Blanche Adler; Rembrandt etchings, lent by Lessing J. Rosenwald.
PURNELL GALLERIES—
 Dec.—Contemporary etchings.
Amherst, Mass.
AMHERST COLLEGE—
 To Dec. 20—75 contemporary prints (A.F.A.).
Boston, Mass.
BOSTON MUSEUM—
 Dec.—International exhibition of glass and rugs (A.F.A.); etchings and engravings from XVth century to present; drawings, Paul Sandby and John Varley; William Blake drawings, lent by Mrs. William Emerson; Japanese prints, lent by Gilbert E. Fuller; etchings, Claude Lorrain; aquatints.
BOSTON ART CLUB—
 Dec. 21-Jan. 15—New England Society of Contemporary Art.
CASSON GALLERIES—
 To Dec. 21—Etchings, Diana Thorne.
DOLL & RICHARDS—
 To Dec. 24—Persian miniatures; water colors, Vladimir Pavlosky.
GOODSPEED'S BOOK SHOP—
 Dec.—Etchings, Edmund J. Sullivan; water colors of flowers.

- GRACE HORNE'S GALLERIES—**
 To Dec. 21—Water colors of flowers, Polly Nordell. Through Jan. 4—Russian antiques, collection of Alfred G. Smaltz.
GUILD OF BOSTON ARTISTS—
 To Dec. 21—Portraits, Howard E. Smith.
 Dec. 23-Jan. 4—Susan H. Bradley memorial exhibition.
ROBERT M. VOSE—
 Dec.—Exhibition of paintings.
SOCIETY OF ARTS & CRAFTS—
 To Dec. 24—Christmas cards.
CAPRONI GALLERIES—
 Indefinite—Reproductions of classical and modern statuary.
Cambridge, Mass.
FOGG ART MUSEUM—
 Indefinite—Maya art, lent by Peabody Museum; loan exhibition of drawings from XVth to XIXth century; prints from XVth to XIXth century.
Hingham Center, Mass.
THE PRINT CORNER—
 Dec.—Etchings, drawings and water colors, Charles E. Heil.
New Bedford, Mass.
SWAIN SCHOOL OF DESIGN—
 Dec.—Art students work, Educational Alliance Art School (A.F.A.).
Westfield, Mass.
THE ATHENAEUM—
 Dec.—Landscapes, portraits and marines (A.F.A.).
Worcester, Mass.
WORCESTER ART MUSEUM—
 Dec.—Carroll, Hopper, Burchfield, Dasburg, etc.
Ann Arbor, Mich.
ART ASSOCIATION (Jasmi Hall)—
 Dec.—Rotary water color exhibition.
UNIVERSITY OF MICHIGAN—
 Dec.—Pencil sketches.
Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
 **Jan. 3-31—Annual exhibition for Michigan artists. Closing date, Dec. 24.
Grand Rapids, Mich.
GRAND RAPIDS ART ASSOCIATION—
 Dec.—Grand Rapids artists exhibit; modern paintings from Duddens Gallery; tapestries, bronzes, collection of Dudley E. Waters.
PUBLIC LIBRARY—
 Dec.—International exhibition of cartoons and caricatures (A.F.A.).
Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—
 Dec.—Paintings, Allied Artists of America; pastels, F. Usher DeVoll; etchings, C. A. Seward.
Minneapolis, Minn.
MINNEAPOLIS INSTITUTE OF ARTS—
 To Dec. 23—Thirty oils by Cleveland artists.
 Dec. 23-Jan. 23—Paintings, Frederic M. Grant.
 Dec. 13-Jan. 18—Tuttle collection, Japanese prints.
Kansas City, Mo.
KANSAS CITY ART INSTITUTE—
 Dec.—Early Italian, French, Flemish, German and Dutch paintings, lent by Paul Bottenwieser; exhibition of graphic arts on "How Prints are Made."
St. Louis, Mo.
CITY ART MUSEUM—
 Dec.—Sculpture, Malvina Hoffman; paintings, Angel Zartaga.
NEWHOUSE GALLERIES—
 Dec.-Jan.—American and foreign paintings.
ST. LOUIS ARTISTS' GUILD—
 To Jan. 5—17th annual salon.
Lincoln, Neb.
UNIVERSITY OF NEBRASKA—
 Dec.—Graphic processes (A.F.A.).
Omaha, Neb.
ART INSTITUTE—
 Dec.—8th annual of Nebraska artists.
Manchester, N.H.
CURRIER GALLERY OF ART—
 Dec.—Oils by members of Guild of Boston Painters; water colors and drawings, E. J. Bistram; oils, Frank French.
Atlantic City, N.J.
MUNICIPAL ART GALLERY—
 Dec.—Early and contemporary American prints.
East Orange, N.J.
ART CENTER OF THE ORANGES—
 Jan. 8-14—Connecticut Society of Mystic Artists.
Montclair, N.J.
MONTCLAIR ART MUSEUM—
 To Dec. 22—Graphic and decorative arts.
Newark, N.J.
NEWARK MUSEUM—
 To Jan. 15—Modern applied arts.
 To Feb. 24—Native arts of Java, Borneo, etc.
Staten Island, N.Y.
INSTITUTE OF ARTS—
 To Dec. 28—Painting and sculpture, Staten Island artists.
Santa Fe, N.M.
ART MUSEUM—
 Dec.—Block prints, Gustave Baumann, Howard Cook, Lon Megaree; water colors, Frank G. Applegate; paintings, Sheldon Parsons, Fremont Ellis, Henry Balink.

[Continued on next page]

Exhibition Calendar

[Continued from preceding page]

***Apr. 16-18**—Exhibition in connection with convention of western branch of A.F.A. Address Prof. Grummann, University of Nebraska, Lincoln.

Brooklyn, N.Y.

BROOKLYN MUSEUM—

***Jan. 7-30**—14th annual exhibition of Brooklyn Society of Etchers. Closing date, Dec. 12. Address John Taylor Arms, Fairfield, Conn.
To Jan. 2—Walter Shirlaw memorial exhibition; work of John R. Koopman and his Brooklyn Institute pupils.

Buffalo, N.Y.

ALBRIGHT ART GALLERY—

Dec.—Elihu Vedder memorial exhibition (A.F.A.).

Elmira, N.Y.

ARNOT ART GALLERY—

Dec.—Memorial exhibition for Prof. George Ray Chamberlain.

New York, N.Y.

METROPOLITAN MUSEUM—

Dec.—Chinese painting; English embroideries; Modern prints; selected prints from museum collection. To Jan. 20—Adelaide Alsop Robineau memorial exhibition of porcelains.

AGNEW GALLERIES—

Dec.—Paintings by contemporary British artists.

ARTHUR ACKERMANN & SON—

Dec.—Old and modern prints of New York; Old English China.

AMERICAN FINE ARTS SOCIETY—

***To Dec. 27**—New York Water Color Club and American Water Color Society's combined exhibition.

AINSLIE GALLERIES—

Jan. 4-17—Paintings, Miss G. Ingersoll.

AMERICAN-ANDERSON GALLERIES—

Dec. 9-21—Paintings of big game, Major A. Radcliffe Dugmore; decorative screens and wall panels, Florence Waterbury; paintings for children, Henry R. Beckman; medals, Madge Kitchener.

ARDEN GALLERY—

Dec.—Water colors and black and white sketches, Roy Brown.

ART CENTER—

To Dec. 21—Poster and advertising cards.
To Dec. 25—Greeting cards, Lyddon Hanford & Kimball.

Semi-Permanent—Members work, N.Y. Society of Artists.

ART CENTER—OPPORTUNITY GALLERY—

Semi-Permanent—Mexican crafts; wood engravings. To Jan. 11—Work of young artists, selected by Eugene Speicher.

ARTS COUNCIL—

To Dec. 29—Etchings and block prints, American artists.

BABCOCK GALLERIES—

Dec. 16-31—Water colors, Harry Brown; selected small paintings, American artists.

BAIZAC GALLERIES—

To Dec. 29—Paintings, Moise Kisling.

BELMONT GALLERIES—

Dec.—Permanent exhibition of Old Masters.

BOURGEOIS GALLERIES—

To Dec. 28—Paintings and sculptures, Branchard, Bufano, Canade, Friedman, Hirsch, Stan, Wal-kowitz.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by American and British artists; paintings.

BRUMMER GALLERIES—

Dec.—Contemporary paintings.

BUTLER GALLERIES—

Dec.—Etchings by contemporary etchers; exhibition of antiques and picture frames.

CATHERINE LORILLARD WOLFE ART CLUB—

Dec.—Small pictures and crafts.

CHAMBRUN GALLERIES—

Dec.—Exhibition, Hélène Perdriot.

CHRISTODORA HOUSE—

To Dec. 29—Paintings selected from National Academy of Design.

CONTEMPORARY GALLERIES—

Dec. 16-31—Cyanan Artists' exhibition.

DE HAUE & CO.—

Dec. 2-28—Modern French water colors and drawings.

DELPHIC STUDIOS—

Permanent—Works of Orozco, Thomas H. Benton and Dewey Albison.

To Jan. 4—Paintings of Greece, Pántelis Zographos.

DEMOTTE—

To Dec. 21—Persian and Indian miniature paintings, XIIIth to XVIIIth century.

DOWNTOWN GALLERY—

To Jan. 1—Etchings, lithographs, wood cuts by 26 American contemporary artists.

DURAND KUEL—

To Dec. 21—Exhibition, Wm. S. Horton.

DUDENSING GALLERIES—

Dec.—Important paintings.

EHKICH GALLERIES—

Dec.—Pictures of Christ and the Madonna, Met de Bles, Dei Conti, Catena, Mainardi, etc.

FERRAGIL GALLERIES—

To Dec. 21—Paintings, Mortimer J. Fox; sculpture, Enid Bell.

FIFTEEN GALLERY—

To Dec. 21—Chas. A. Aiken and John H. Downes. To Jan. 4—Wm. A. Patty.

FIFTY-SIXTH STREET GALLERIES—

Dec. 16-28—New Sculpture, Mestrovic; 6 sculptures by Carl Milles; sculpture of Despain, loaned by Frank Crowningshield. Glass, porcelain, metal work. French artisans; decorative wall panels and hand-made furniture, Carroll French.

PASCAL M. GATTERDAM—

Dec.—Exhibition of paintings.

G. R. D. STUDIO—

Dec.—Christmas selling show.

GRAND CENTRAL ART GALLERIES—

To Dec. 21—Imaginative paintings, J. Paget Fredericks; miniature paintings, Eulabee Dix (Becker).

Jan. 7-18—Paintings, George De Forest Brush.

GREENER ART GALLERY—

Indefinite—Old and modern masters.

HACKETT GALLERIES—

To Dec. 28—Portraits by Leopold Seyffert.

HARLOW, MCDONALD & CO.—

Dec.—Etchings, Auguste Lepère.

HEERAMANECK GALLERIES—

Indefinite—Asiatic works of art.

THE GALLERY OF P. JACKSON HIGGS—

Indefinite—Paintings by Old Masters.

HOLT GALLERY—

To Dec. 28—Christmas exhibition; small paintings, Chauncey Ryan, etc.; etchings, Vallet; sculpture, Louise Wilder.

INWOOD POTTERY STUDIO GALLERIES—

Indefinite—Exhibition of pottery.

FREDERICK KEPPEL & CO.—

Dec.—Color prints.

KLEEMANN-THORMAN GALLERIES—

Dec.—Etchings by contemporary artists.

KENNEDY & CO.—

Dec.—Etchings and dry points.

KLEINBERGER GALLERIES—

Dec.—Exhibition of paintings.

M. KNOEDLER & CO.—

Dec.—English sporting prints.

ROLAND KOSCHERAK—

Indefinite—Art from Japan, China, Tibet.

KRAUSHAAR GALLERIES—

To Jan. 3—Water colors, etchings and lithographs, American artists.

JOHN LEVY GALLERIES—

Dec.—Permanent exhibition of old and modern paintings.

LITTLE GALLERY—

Dec.—Important paintings.

MACBETH GALLERY—

To Dec. 25—Etchings suitable for Christmas gifts.

To Dec. 24—Water Colors, J. Olaf Olson.

Dec. 24-Jan. 6—Mystic Summer Colony exhibition.

MILCH GALLERIES—

To Dec. 21—Paintings of Spain, Maurice Fromkes.

ROLAND MOORE GALLERIES—

Dec.—Ruth Teschner Constantino exhibition of antique furniture, textiles and works of art.

MONTROSS GALLERY—

Dec.—Exhibition of paintings.

MORTON GALLERIES—

Dec.—Paintings, Irene Standish, Dorothy Jones, Doris Rosenthal.

MUSEUM OF FRENCH ART—

To Dec. 22—Loan exhibition of French drawings and prints.

MUSEUM OF MODERN ART—

To Jan. 12—Contemporary American painting.

NATIONAL ARTS CLUB—

To Dec. 26—Decorative arts.

J. B. NEUMANN—

Dec.—Living art and International moderns.

NEWHOUSE GALLERIES—

Dec.—Sculpture, Miss Phyllis Blundell.

N.Y. HISTORICAL SOCIETY—

To Feb. 28—Photographs of theatrical celebrities.

PEARSON GALLERY OF SCULPTURE—

To Dec. 31—Sculpture, Carl Paul Jennewein: antique bronze replicas.

RALPH M. PEARSON STUDIO—

Indefinite—Modern hand hooked rugs by American artists.

PORTRAIT PAINTERS GALLERY—

Indefinite—Portraits by 20 American artists.

POTTERS SHOP—

Dec.—Ceramics and pottery.

PUBLIC LIBRARY, PRINTS DIVISION—

To Mar. 1—Lithographs and wood engravings, Daumier.

To Apr. 1—Portraits in lithography.

REINHARDT GALLERIES—

Dec.—Old masters and modern French masters.

ROERICH INTERNATIONAL ART CENTER—

Dec.—Modern paintings, George S. Hellman collection; paintings, Devitt Welsh; Old Masters permanent exhibition.

ROBERTSON-DESCHAMPS GALLERY—

Dec.—Exhibition of paintings.

SCHULTHEIS GALLERIES—

Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—

Permanent—Exhibition of ancient paintings, tapestries, furniture.

SALMAGUNDI CLUB—

Jan. 17-31—Annual auction exhibition.

SILBERMAN GALLERIES—

To Feb. 1—Old Masters and antiques.

MARIE STERNER GALLERIES—

Dec.—Water colors by American, English and French artists.

VALENTINE GALLERIES—

Dec.—Modern French art.

VAN DIEMAN GALLERIES—

Dec.—Important paintings.

WEYHE GALLERY—

Dec.—Drawings and lithographs.

WESTON GALLERIES—

Dec.—Contemporary art; Old Masters.

WILDENSTEIN GALLERIES—

To Dec. 23—Paintings of Italy, Katherine Kinsella.

WHITNEY STUDIO GALLERIES—

To Dec. 23—Paintings, Gerard Cochet; Christmas sale of contemporary art.

WOMEN PAINTERS AND SCULPTORS—

(17 E. 62nd St.)
To Jan. 4—Annual sketch exhibition.

HOWARD YOUNG GALLERIES—

Dec.—Gems of the Barbizon School; XVIIIth century English portraits.

Rochester, N.Y.

MEMORIAL ART GALLERY—

Dec.—First International Rochester Salon of Photography; contemporary American paintings.

Saratoga Springs, N.Y.

SKIDMORE COLLEGE GALLERY—

Jan. 10-30—Manufacturers' decorative art exhibition.

Syracuse, N.Y.

SYRACUSE MUSEUM—

Dec.—Small sculpture in soap; exhibition, W. Lester Stevens.

Akron, O.

AKRON ART INSTITUTE—

To Dec. 20—American printed silks.
Dec. 21-Jan. 19—Chicago World's Fair posters.

Dec.—Paintings and sculptures, W. D. Paddock; small bronzes, American sculptors.

Cincinnati, O.

TRAXEL ART CO.—

Jan. 6-18—Paintings, John Rettig.

CLOSSON GALLERIES—

Jan. 6-18—Paintings, Paul Ashbrook.

Cleveland, O.

CLEVELAND MUSEUM OF ART—
Dec.—Far East art; Spanish and Portuguese silks, XIIIth through XVIIth century.

GUENTHERS—

Dec.—Important paintings

Columbus, O.

GALLERY OF FINE ARTS—

Dec.—Columbus Art League exhibition; early American glass.

UNIVERSITY CLUB (SENECA HOTEL)—

Dec.—Permanent collection.

BEXLEY LIBRARY—

Dec.—Selected paintings, Columbus artists.

Oxford, O.

MIAMI UNIVERSITY—

Dec.—Art students work from Carnegie Institute (A.F.A.).

Toledo, O.

TOLEDO MUSEUM OF ART—

Dec.—Selected American paintings; paintings, Alfonso de Grosso; loan exhibition of early and modern prints.

MOHR ART GALLERIES—

Dec.—Important paintings.

Youngstown, O.

BUTLER ART INSTITUTE—

Dec.—Paintings, Max Bohm; prints, Leo J. Meissner.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

Dec.—Prints, Eric Gill.

Toronto, Ont.

ART GALLERY OF TORONTO—

Dec.—Modern French art; national loan collection of old masters from England; Caroline and Frank Armington.

MALLONEY ART GALLERIES—

Dec.—American and Canadian paintings.

JENKINS ART GALLERIES—

Dec.—Landscapes, Gwrrth Russel; Raeburn Middleton; H. C. Labey collection; Struck collection; Canadiana.

LYCEUM WOMEN'S ART ASSOCIATION—

Permanent—Members arts and crafts.

Portland, Ore.

PORTLAND ART ASSOCIATION—

Dec. 26-Jan. 7—International exhibition of school children's work.

Easton, Pa.

EASTON SCHOOL MUSEUM—

Dec.—Children's paintings.

Philadelphia, Pa.

ART ALLIANCE—

To Dec. 23—Water colors, William Starkweather; memorial exhibition, Arthur B. Davies.

To Jan. 3—Exhibition of Phila. metal workers.

ART CLUB OF PHILA.—

Dec.—Landscapes, Edward W. Redfield.

LITTLE THEATRE OF MOTION PICTURE GUILD—
Dec. 22-Jan. 5—Monotypes, Ot Schmidt.

PENN ACADE

Charleston, S.C.
CHARLESTON MUSEUM—
 Indefinite—Memorial exhibition of work by Edward I. R. Jennings.
 Chattanooga, Tenn.
MEMORIAL AUDITORIUM—
 Jan. 14-28—Pictures of Charleston, Alice H. Smith.
 Memphis, Tenn.
BROOKS MEMORIAL ART GALLERY—
 Dec.—Contemporary American oil paintings (A.F.A.).
 Dallas, Tex.
PUBLIC ART GALLERY—
 Dec.—Modern French art.
 Dec. 15-30—International exhibit of school art.
HIGHLAND PARK GALLERY—
 Dec.—Indian arts and crafts, Fred and Edith K. Nagler.
 Jan. 5-18—Work by German school children (A.F.A.).
 Beaumont, Tex.
TYRRELL PUBLIC LIBRARY—
 Dec.—Japanese prints (A.F.A.).

Fort Worth, Tex.
FORT WORTH MUSEUM OF ART—
 To Dec. 31—Permanent exhibition.
 Houston, Tex.
MUSEUM OF FINE ARTS—
 Dec.—Southern States Art League, A. and B. circuits; National Scholastic Awards exhibition.
LITTLE GALLERY—
 Dec.—American paintings and sculpture.
HERZOG GALLERIES—
 Dec.—Etchings by foreign artists; embossed leather; Waterford glass.
 San Antonio, Tex.
SAN ANTONIO ART LEAGUE—
 Dec.—Paintings, Ernest L. Blumenschein.
ATELIER GALLERY (622 Ave. E.)—
 Dec.—Paintings, Hugo D. Pohl.
MILAM GALLERIES—
 Dec.—Paintings, J. H. Sharp; etchings, Pop Hart, Anne Goldwaite, Charles Locke.
WITTE MEMORIAL MUSEUM—
 Dec. 15-31—Paintings, Ernest L. Blumenschein.
 Salt Lake City, Utah
NEWHOUSE HOTEL—
 Dec. 1-8—Lee Greene Richards.
 Ogden, Utah
HOTEL BIGELOW GALLERY—
 Dec.—Paintings by American artists.
 Seattle, Wash.
ART INSTITUTE OF SEATTLE—
 To Jan. 4—Water colors, John Whorf; oil paintings, contemporary American artists; sketches, Kenneth Callahan.
UNIVERSITY OF WASHINGTON—
 To Dec. 20—International school exhibit, Foreign section.
 Dec.—Work of Anna Head School students.
 Appleton, Wis.
LAWRENCE COLLEGE—
 Dec.—Water colors, etchings, and drawings of birds, Charles Heil.
 Madison, Wis.
MADISON ART ASSOCIATION—
 Dec.—Color etchings, Bernard Boutet de Monvel.
 Milwaukee, Wis.
MILWAUKEE ART INSTITUTE—
 To Dec. 21—Soap sculpture; Hoosier water color show; 20 small sculptures, Gorham Co.
 Dec. 21-31—Antique textiles of XVIIth to XIXth centuries, Edgar Ashley.
MILWAUKEE JOURNAL GALLERY—
 Dec. 15-Mar. 1—Oils by Wisconsin artists; water colors, Frederick Grant.
LAYTON ART GALLERY—
 To Jan. 2—Modern arts and crafts exhibition.
 Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—
 Dec.—Oils, Stanley Woodward.



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Lost Raphael Is Found?
 "The Lost Raphael," the original painting of the "Madonna of Saint Salvi," missing for four centuries, has been found in the home of an old Flemish family at Ghent by Julius A. Vas Hee, former U.S. Vice-Consul, according to art experts. Documents showing that it has been in the family's possession since 1641 are said to be available. Francesco Saporì, director of the National Gallery in Rome, and Cavaliere Charles Doudelet, an Italian expert on Raphael, agree that it is the original.

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The advertising columns of THE ART DIGEST have become a directory of dealers in artists' supplies.

Chicago Opens International Lithograph and Wood Block Show



"The Destroyer." Wood-Block by Eekman (Dutch).



"Sleeping Cat." Lithograph by Foujita (Japanese).

America is becoming "print minded." A week after the Philadelphia Print Club opened its "Second International Exhibition of Prints," the Art Institute of Chicago inaugurated its "First International Exhibition of Lithography and Wood Engraving." At the former show about 500 prints were submitted from twenty nations. At the latter, 1,300 lithographs and prints from wood and linoleum were entered from sixteen nations, of which 380 were accepted.

This exhibition, which is to be an annual affair, represents the Art Institute's belief in the growing artistic importance of lithography and wood engraving. The former has been taught in the Art Institute School for several years and the Scammon Lectures for 1929 were delivered by Bolton Brown, one of the most famous practitioners in the art. His book, "Lithography for Artists," was issued from the University of Chicago Press early this month in time to be of special interest in connection with the show.

The only restrictions for entry were that all work must have been produced during the two years previous and that prints reproduced through photo-mechanical means or with color applied after printing were barred.

The result is declared to be a surprisingly varied group of lithographs, both in black and white and in color, litho-tints, wood-block prints, including color examples, wood engravings and linoleum cuts. Though naturally the largest group is by Americans, works are shown from Austria, Belgium, Canada, Czechoslovakia, France, Germany, Great Britain, Holland, Japan, Italy, Mexico, Norway, Poland, Spain, and Sweden.

"In the last ten years the artists of America have taken a great and sudden interest in lithography," writes Daniel Catton Rich of the Institute's staff. "When George Bellows announced in 1916 that he was going to make lithographs he was strongly advised against it. How much of its present vogue is due to his success and how much to the unexploited qualities of lithography itself, one cannot say. A group of the younger American painters have turned to every-day life for subjects, and have produced witty and satiric comments on the American scene and its personalities. Louis Lozowick, Mildred E. Williams, 'Pop' Hart, Reginald Marsh, Peggy Bacon, Clark Fay, Samuel Halpert, Wanda Gag, Arnold Walkowitz and Jerome Meyers are among these. Others

like Charles Sheeler, Vincent Canade and Ernest Fiene are more interested in the abstract qualities of the native landscape, while still another group like George Biddle, Kuniyoshi, John Carroll, Rockwell Kent, Arnold Ronnebeck, Raphael Soyer, Carl F. Binder and Marguerite Zorach are more exotic or whimsical. The Chicago lithographers, many of whom learned their methods in the Art Institute School, are represented by Davenport Griffen, William S. Schwartz, and I. Iver Rose.

"Among the Americans working in wood are Thomas Nason and Asa Cheffetz who contribute distinguished engravings. Mabel Pugh, Angelo and Salvatore Pinto, Arthur Young, Charles Wilimovsky, Todros Geller, Jean Crawford Adams, Norman Kent and Rockwell Kent show woodcuts, while Blanche Lazzell, Gustave Baumann and Edith Jane Bacon are represented by color woodcuts.

"Great Britain during the last few years has fostered a distinguished group of wood engravers who have carried on the fine traditions of English book illustration. Many of these artists have worked for such presses

[Continued on page 21]



"Dancer at Mirror." Lithograph by Henri Matisse (French).



"Thorpe Lane." Wood Engraving by John F. Greenwood (English).



"Banana Grove." Lithograph by George Biddle (American).

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